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THE NATURE BACKGROUND IN THE DRAMAS OF GERHART HAUPTMANN

BY
MARY AGNES QUIGLEY

A THESIS

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

INTERNATIONAL PRINTING COMPANY
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1918

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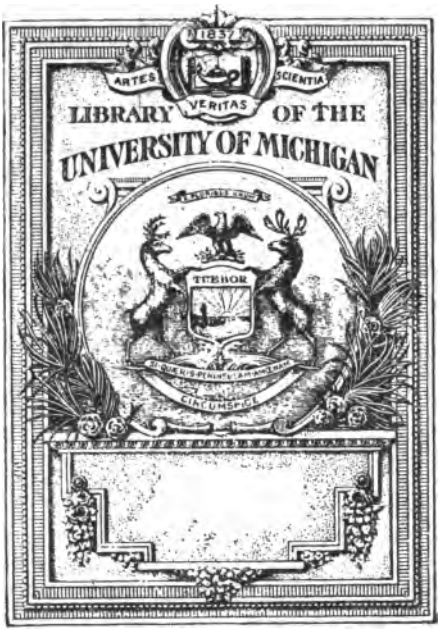

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THE NATURE BACKGROUND IN THE DRAMAS OF GERHART HAUPTMANN.

CHAPTER I.

INTRODUCTION.

The significance of the nature element in literary art is too well recognized to demand a special defense here. Professor Camillo von Klenze's comprehensive résumé[1] of the books and articles dealing with the nature-sense, supplemented by Miss Reynolds' bibliography and review in the introduction to her large work on "The Treatment of Nature in English Poetry between Pope and Wordsworth,"[2] show how the subject has continued to occupy the attention of literary critics ever since the appearance in 1794 of Schiller's Essay "Über die naïve und sentimentale Dichtung". The reason for this interest, explained at some length in that standard work of Alfred Biese's, "Die Entwickelung des Naturgefühls im Mittelalter und in der Neuzeit" (1888), has been summed up in one sentence by Professor von Klenze in his article entitled "The Treatment of Nature in the Works of Nikolaus Lenau."[3] He says "An artist's attitude toward nature, whether his medium be language or line and color, is the subtlest expression of his individuality." Corroboration of this is found again and again in statements made by nature lovers themselves. Walt Whitman hints at it parenthetically in the following description of the sea:

> "The attractions, fascinations there are in sea and shore! How one dwells on their simplicity, even vacuity! What is it in us, arous'd by those indirections and directions? That

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[1] von Klenze, *Journal of Germanic Philology*, II (1898), pp. 239 ff.

[2] Myra Reynolds, *The Treatment of Nature in English Poetry* (Chicago, 1909), pp. XV ff.
To these lists should be added *Grillparzer as a Poet of Nature*, by Faust Charles de Walsh (New York, 1910).

[3] The University of Chicago Press—Decennial Publications, First Series, (1903), Vol. VII, pp. 29, ff.

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> spread of waves and gray-white beach, salt, monotonous, senseless—such an entire absence of art, books, talk, elegance—so indescribably comforting, even this winter day—grim, yet so delicate looking, so spiritual—striking, emotional, impalpable depths, subtler than all the poems, paintings, music I have ever read, seen, heard. (Yet let me be fair, perhaps it is because I have read those poems and heard that music.)"[4]

This man, though he loved nature so jealously that he made his outdoor notes upon the scenes which they describe and left them "impromptu", as he says, so afraid was he of "dropping what smack of outdoors or sun or starlight might cling to the lines" admits more positively and directly in the following paragraph the importance of the subjective element: "Nature consists not only in itself, objectively, but at least just as much in the subjective reflection from the person, spirit, age, looking at it, in the midst of it and absorbing it—faithfully sends back the characteristic belief of the time or the individual, takes and readily gives again the physiognomy of any nation or literature—falls like a great elastic veil on a face or like the molding plaster on a statue."[5]

No thorough study has yet been made of the nature element in modern naturalistic literature. As a beginning of such an investigation in the field of German literature this phase of Hauptmann's dramatic art will be analyzed in the following chapters. This selection by no means implies a necessary belief in the immortality of Hauptmann's dramas. They have been chosen primarily because they represent in their entirety a peculiarly significant record of the various tendencies of the naturalistic period. The necessity of emphasizing the truth of this statement may justify a review, in brief outline, of the evolution of naturalism in Germany and of its expression in the dramatic art of Hauptmann.[6]

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[4] Walt Whitman, *Specimen Days*, p. 88 (Small, Maynard & Co., Boston, 1901).

[5] Walt Whitman, *Poetry To-day in America*, p. 290 (Boston, 1901).

[6] The following review lays no claim to originality. It is to be found in fuller form in the various histories of German literature which include this

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The battles that raged during the early eighties in the literary centres of Berlin and Munich in the revolt against the old principles of literary art resulted, at least in Berlin, in a victory for Arno Holz's theory of consistent naturalism. While, of course, a result of various influences such as those of Tolstoi, Dostoievski, Björnsen, Strindberg and Ibsen, this theory was based most directly on the principles of Zola. And Zola, it will be remembered, showed an interesting inability to keep his own personality out of his professedly naturalistic novels, so that while advocating in theory that the material for a novel should be collected and presented in exactly the same way as that of a botanist or a zoölogist, he was nevertheless constantly pronouncing moral judgments and expressing indignation at wrong and sympathy with the distress that he depicted. In his famous definition of art he admits this personal element by adding to the statement that "art is a corner of nature" the significant modifier, "seen through a temperament".[7] Holz, however, while starting out with Zola's definition, insisted on a more radical elimination of the personality. "Die Kunst" he said "hat die Tendenz, wieder die Natur zu sein. Sie wird sie nach Massgabe ihrer jeweiligen Reproductionsbedingungen und deren Handhabung."[8] And not only did Holz promulgate this theory of the reproduction of an atomistic and mechanical world by the most exact scientific methods, excluding all possibility of style that implies selection and rearrangement of details, but he attempted to put the theory into practice in the series of sketches called *Papa Hamlet* and a drama *Die Familie Selicke*.

It was this theory and its illustration that Arno Holz presented to Hauptmann in 1889. Up to this time the creative genius of this young artist had been groping for the proper form of

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period. Cf., for example, A. Soergel's *Dichtung und Dichter der Zeit* (Leipzig, 1911). Buch I. An excellent summary is to be found in Ludwig Lewisohn's introduction to *The Dramatic Works of Gerhart Hauptmann*, Vol. I, pp. ix-xxxvii.

[7] "Une oeuvre d'art est un coin de la creation, vu à travers un tempérament." Proudbonet Courbet in *Mes Haines—Causeries litteraires et artistiques*. Paris, 1866 (New Ed. Paris, 1880, p. 2.)

[8] Arno Holz—*Die Kunst, ihr Wesen und ihre Gesetze* (Berlin, 1891), p. 192.

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expression. The artistic impulses which had been evident from his childhood, in his tendency to fanciful dreaming, in his passionate love for music, in his fondness for sketching and for writing poems and fairy tales, had led him first to the study of sculpture, then to acting, and finally to serious writing. In 1885 he had published his first work, the formless romantic Byronic poem *Promethidenlos,* in which he gave expression to his sympathy with wretched humanity and to his longing for the light of heavenly beauty. This same idea was the basis for his collection of dreamy, visionary poems, *Das Bunte Buch* (1885). "Wie eine Windesharfe sei deine Seele, Dichter! Der leiseste Hauch bewege sie. Und ewig müssen die Saiten schwingen im Atem des Weltwehs; denn das Weltweh ist die Wurzel der Himmelssehnsucht. Also steht deiner Lieder Wurzel begründet im Weh der Erde; doch ihren Scheitel krönet Himmelslicht."

And it was still the same idea that found expression in the short story *Bahnwärter Thiel* (1887). By this time, however, his study of the natural sciences and particularly of Darwin's teachings, his reading of Zola and his contact with the Berlin group of literary critics had combined to turn him to a partial use of the naturalistic method. Already favorably disposed to naturalism, then, he became a ready convert to the extreme principles of Arno Holz, who, during his visit in Niederschönhausen, read to him sketches from *Papa Hamlet,* depicting without reserve the most repulsive features of poverty, filth, and lewdness. The significance of this incident in Hauptmann's literary career is proved by the often quoted dedication of *Vor Sonnenaufgang,* dated July 8, 1889: "Bjarne P. Holmsen dem konsequentesten Realisten, Verfasser von 'Papa Hamlet' zugeeignet in freudiger Anerkennung der durch sein Buch empfangenen entscheidenden Anregung."

Upon the foundation of Holz and Schlaf's consistent naturalism Hauptmann developed the new dramatic form. It had, of course, to modify the severity of Holz's ruling concerning the absolute elimination of selection and arrangement of detail, but, as Lewisohn says, "it sought to rely as little as possible upon the traditional devices of dramaturgic technique. There was to

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be no implication of plot, no culmination of the resulting struggle in effective scenes, no superior articulation on the part of the characters. A succession of simple scenes was to present a section of life without rearrangement or heightening. There could be no artistic beginning, for life comes shadowy from life; there could be no artistic ending, for the play of life ends only in eternity. . . . Since its fables are to arise from the immediate data of life, it must equally emphasize the significant factor of those common things amid which man passes his struggles. And so the naturalistic drama was forced to introduce elements of narrative and exposition usually held alien to the genre. Briefly, it has dealt largely and powerfully with atmosphere, environment and gesture; it has expended the stage direction beyond all precedent and made of it an important element in dramatic art."[9]

Such, in general, is the keynote of the naturalistic drama which prevailed for a period, and according to which Hauptmann, in addition to *Vor Sonnenaufgang* (1889), wrote *Das Friedensfest* (1890), *Einsame Menschen* (1891), *Die Weber* (1892), *Kollege Crampton* (1892), *Der Biberpelz* (1893).

But the absolute reign of this dramatic form, as is well known, was short. Dissatisfaction with the limitations of naturalism expressed, for example, in such an article as that by Dehmel in the Munich *Gessellschaft* in April, 1892, represented a feeling that was becoming general throughout Europe. Encouraged by such varying influences as those of Brunetiére, Nietzsche and Anatole France a new period of idealism developed, manifesting itself in various forms. Such dramas as Ibsen's *The Wild Duck, The Lady from the Sea, Ghosts,* and *When We Dead Awaken* call to mind the symbolistic phase of the movement, while the names of Maeterlinck, Strindberg, Rostand, suggest various types of romanticism in their recourse to the fantastic, the mystic, and the allegorical. In Germany, Ludwig Fulda's symbolistic play *Der Talismann* (1892) ushered in the new movement.

The romantic tendencies of Hauptmann so long curbed by the rules of naturalism quickly responded to these impulses. Not

[9] Lewisohn, *Dramatic Works of Hauptmann*, I, pp. xviii, xxv.

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venturing at first to break the rules which he had set for himself he made use of the dream technique in *Hannele* (1893) as a device for presenting idealistic visions in poetic form. Then in 1896 appeared the frankly romantic play *Die versunkene Glocke.* In the meantime he had written the historical drama *Florian Geyer* (1896) and *Elga* (1896), a dramatization of Grillparzer's story *Das Kloster bei Sendomir.* The naturalistic influence, however, had not lost its power over the dramatist, for in 1898 appeared the naturalistic play *Fuhrmann Henschel,* and after the the Shakespearean imitation *Schluck und Jau* (1900) came two other naturalistic plays, *Michael Kramer* (1900) and *Der rote Hahn* (1901). After the legendary, poetic drama *Der arme Heinrich* (1902) appeared the naturalistic *Rose Bernd* (1903) and the symbolic *Pippa Tanzt* (1907). The romantic *Die Jungfern von Bischofsberg* (1907), the two legendary plays *Kaiser Karls Geisel* (1908) and *Griselda* (1908) were all followed by the naturalistic plays *Die Ratten* (1911) and *Gabriel Schillings Flucht* (1912). The series closes with the pageant *Festspiel* (1913) and the legendary drama *Der Bogen des Odysseus* (1914).

And so the dramas of Gerhart Hauptmann, ranging from extreme naturalism to naturalism in poetic form or with symbolic interpretation and finally to pure romanticism, represent in their entirety the changing, uncertain spirit of the period. Yet fairness compels one to admit that the groping is chiefly for form of expression. Whether through "scientifically" accurate reproduction of the world as it is, or through poetic description of a realm of the author's own creation, there is evident the constant subjective ideal of bettering the present environment. As Hauptmann himself expresses it, it is the longing for beauty in its biggest sense, "das Himmelslicht," for himself and for his fellowmen in exchange for physical and spiritual ugliness—"das Weh der Erde."

It may, then, be a worthy subject of research to determine how far the nature element in the dramas of Gerhart Hauptmann reflects the attempts at objective, naturalistic methods on one hand and on the other hand a tendency to pass beyond these limits to subjective and even poetic interpretation.

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CHAPTER II.

Hauptmann's Acquaintance With Nature.

An investigation of the nature element in Hauptmann's dramas suggests preliminary consideration of the part the outdoor world has played in his own life.

Both chance and choice have combined to keep Hauptmann in contact with nature. His homeland, Silesia, is a country of varied scenic interest. Obersalzbrunn, his native village, was at the time of his birth one of the favorite resorts of the Riesengebirge. The large inn, "Zur preussischen Krone", owned by Hauptmann's father, stood on a beautiful, green, wooded hillside surrounded by flower gardens. From promenades could be seen the Hochwald and the Sattlewald, the castle of Fürstenstein with its spacious gardens and parks, and, farther in the distance, the Eulengebirge and the Zobten. In the Riesengebirge itself great peaks like the Schneekoppe and Brunberg, deep gorges, numerous waterfalls, dark abysses and bright valleys unite in producing a landscape of marked Alpine character. The mountains are thickly wooded. Oak and beech forests at the foot, silver firs, pines, and beeches on the slopes give beautiful coloring to the mountains in the various seasons. Toward the summit itself the underbrush is often so thick as to form almost impenetrable walls, while the peak itself is in some places a bare, rocky surface and in others a meadowland.

In addition to mountain scenery Silesia presents various other types of landscape. Green plateaus and the rolling or hilly surface of the coal regions extend to the east of the Oder, while toward the north and northwest lie the fertile plains of Lower Silesia.

The beauties of this country were not lost on the boy Hauptmann. Schlenther tells, for example, that the village schoolmaster took his boys out for long walks through meadow, forest, and field, over mountains and valley calling the attention of the boys to the songs of the birds, to the flowers and the grains, to

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the insects and the butterflies.[10] When the zealous teacher tried to make use of such opportunities for drill in Latin forms, Gerhart expressed his horror that such intrusion should be made on "God's free nature",—an incident which may argue as much for his appreciation of the beauties of the country as for his antipathy to Latin. When he had to leave his home to attend school in Breslau, "Der kleine, freie Prinz aus dem Quellenland"[11] felt as if he were shut up in prison, and when it became necessary to leave the city to go live with his uncle in the country he was the only one who was pleased. "Hinter ihm Staub und Stubendunst, vor ihm Luft, Licht, Leben."[12] Here, to be sure, Hauptmann experienced a less delightful association with nature. "Das Werk des Landsmanns, der nächste Verkehr des kultivierenden Menschen mit der Natur war ihm in heisser Arbeit nahgetreten."[13] Evidence that it was none the less valuable can be found in the treatment of the background in "Rose Bernd".[14] And years afterward he himself wrote in his aunt's album:

"Ick kam vom Pflug der Erde
Zum Flug ins weite All—
Und vom Gebrüll der Herde
Zum Sang der Nachtigall."[15]

In general it is the charm of the Riesengebirge that has brought Hauptmann back again and again to his homeland. For years he had a home in the region, first at Schreiberhau and later in Agnetendorf where, in full view of the Riesengebirge, he spent at least his summers.

In addition, Hauptmann has also had opportunity to view much of the more widely famed scenery of the world. In 1883 he took his first Mediterranean trip. Sailing from Hamburg, he followed the coast to Spain, went by train along the Riviera to Genoa, sailing from there for Naples, and later going on to

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[10] Paul Schlenther—*Gerhart Hauptmann* (Berlin, 1912), p. 6.
[11] Paul Schlenther—*Gerhart Hauptmann*, p. 9.
[12] Paul Schlenther—*Gerhart Hauptmann*, p. 11.
[13] Paul Schlenther—*Gerhart Hauptmann*, p. 15.
[14] Cf. page 48.
[15] Paul Schlenther—*Gerhart Hauptmann*, p. 15.

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Rome. Driven home by illness, he returned the next summer and since then has spent many winters there. It was on the return from this second trip that he stopped at Hohenhaus near Zitzschewig in the Lössnitz valley. Here at the home of Marie Thienemann he enjoyed the splendid old garden with its linden and chestnut trees. In 1885 Hauptmann and his wife went to Berlin to live, but, because Hauptmann could not endure the city, they spent the summer in Rügen. Later he went with his second wife for several summers to Hiddensee, an island which, as Schlenther puts it, "wie ein langer, dürrer Hecht etwas gekrümmt längs der Küste sich ins Wasser streckt".[16] When in the fall of the year 1885 Hauptmann moved to Erkner, a suburb of Berlin, he lived in a house back of which, as his friend Bölsche says, "sich der Wald dehnte, ab und zu gebrochen vom blanken weissen Spiegel eines flachen Schilfsees, zu dem der Ufersand gelb wie Dukatengeld nieder quoll und aus dessen Moorboden die Ruderstange das Sumpfgas wie Selterwasserperlen stiess. Wachholder und Heidelbeeren und dürres Farnkraut, Libellen und Schmetterlinge. Ein Spechtruf und sich jagende Eichkätzchen. Das war keine berauschende Landschaft, die man sehen musste, ehe man starb, aber immer doch eine Landshaft."[17] Schlenther speaks of Erkner situated by the lake and the pine forests as "das echte märkisch-melancholische Idyll".[18] This remained Hauptmann's home for four years, though he spent a few months in the summer of 1888 in Zurich, and in the fall went to Frankfort am Main. Toward Christmas he moved to Bergedorf near Hamburg and then in the spring of 1889 to Berlin. Since then he has revisited much of the country mentioned. In 1917 he went to Greece. Taking the steamer in Triest, he sailed along the Dalmatian coast to Brindisi, stopped for some time in Corfu and then continued on his way to Parthos, Olympia, and Athens. This trip was followed immediately by one to America.

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[16] Paul Schlenther—*Gerhart Hauptmann,* p. 222.
[17] Kummer—*Geschichte der deutschen Literatur* (Dresden, 1909), p. 628.
[18] Schlenther—*Gerhart Hauptmann,* p. 30.

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Evidence of Hauptmann's susceptibility to the various types of landscape is found in those writings which give best opportunity for descriptions of nature. The little collection of poems, *Das Bunte Buch* (1888) has, like *Promethidenlos,* been kept from the public. Schlenther, however, to whom a copy was entrusted, tells us, "Eindrücke der äusseren Natur finden in kurzen, knappen, oft nur gestammelten, oft nur hingehauchten Lauten einen Widerhall im Gemüte des Dichters, der still seufzend beim Blätterfall durch die Herbstnacht wandelt oder in Dämmerlicht des Föhrenwaldes vor einem Jünglingsgrabe weilt. Der Dichter vertieft sich in die Stimmungen der Selbstmörder, deren Geisterchor an den Grunenwald gegen die nahe Riesenstadt, ihre Verderberin, flucht. Nacht, Nebel, Herbstwind, ein Schmetterling im Schnee, eine singende Lerche im Mondschein, schwache Hoffnungen auf Licht and Lenz, das alles will zusammen stimmen in einen einzigen Sterbelaut."[19]

Again the finest nuances of the fir forest of Brandenburg in the radiance of the morning, in the glow of the setting sun, and the subdued light of the moon are reflected in various descriptive passages of *Bahnwärter Thiel.*[20] *Der Apostel,* in turn, gives repeated and enthusiastic expression to his love for Swiss scenery,[21] while in the longer novels there are constant allusions to the nature background.

But the most convincing evidence of a genuine delight in all phases of outdoor nature is to be found in *Griechischer Frühling.* Here in the spontaneous and sincere manner of a diary Hauptmann records his impressions of the richness of southern color, of the music of the birds and the breezes, of the fragrance of spring flowers and newly ploughed fields, of the beauty of little idyllic valleys and wide extended plains, of fine old gardens and groves, and of splendid Alplike mountains. Now he responds to the serious mood of the landscape, now to its wild, majestic appeal, and again and again he delights in the air of fantasy that seems to hover over the land.

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[19] Schlenther—*Gerhart Hauptmann,* p. 38.

[20] Cf., for example, *Gesammelte Werke,* Bd. 5, pp. 25, 29, 35, 42, 45.

[21] Cf., *Gesammelte Werke,* Bd. 5, pp. 53 ff.

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CHAPTER III.

Dramas With Outdoor Settings.

The dramas of Gerhart Hauptmann have been divided for the purpose of this investigation into the following groups:

(1) Dramas in which at least one act has an outdoor setting or an indoor setting that affords a view of landscape.

(2) Dramas with indoor settings, which, while affording no actual view of landscape, show in a definite manner the effect of outdoor conditions.

(3) Dramas in which the settings include no definite outdoor touch.

To the first group belong: (1) *Vor Sonnenaufgang,* (2) *Einsame Menschen,* (3) *Die versunkene Glocke,* (4) *Schluck und Jau,* (5) *Der arme Heinrich,* (6) *Rose Bernd,* (7) *Die Jungfern vom Bischofsberg,* (8) *Kaiser Karls Geisel,* (9) *Griselda,* (10) *Gabriel Schillings Flucht,* (11) *Der Bogen des Odysseus.*

The second division includes: (1) *Das Friedensfest,* (2) *Die Weber,* (3) *Der Biberpelz,* (4) *Hannele,* (5) *Elga,* (6) *Fuhrmann Henschel,* (7) *Michael Kramer,* (8) *Der rote Hahn,* (9) *Und Pippa Tanzt,* (10) *Die Ratten.*

For the third group remain only three plays: (1) *Kollege Crampton,* (2) *Florian Geyer,* (3) *Das Festspiel.*

A detailed study will be made of the nature element in the background of each play of the first and second groups in its chronological order and of the relation between this background and the action. Concerning the technique it is important to determine how far the exact, detailed stage direction characteristic of the naturalistic method is used, and how far the broadly suggestive direction which leaves the details to be revealed more or less vaguely by the dialogue or to be supplied by the producer. The degree of subjectivity revealed in the description will also be considered with the object of determining whether it is a photographic reproduction lacking all personal element, as demanded by the Holz theory, or a representation of a piece of nature "seen through a temperament," or a consciously subjective interpretation betrayed by direct comment upon the scene. This

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will involve a discussion of the aesthetic and emotional values and the relation of any emotional features discovered to the action or situation of the play. Finally, note will be made of changes in the background to accompany the action with the purpose of determining whether they are realistic changes demanded by the lapse of time or mere artificial changes introduced for dramatic effect.

Attention will also be paid to the reaction of the individuals to the nature background. This is expressed, sometimes in a permanent and definite influence upon the whole character, or, more often, in allusions to particular phases of the nature setting as a means of supplementing the stage directions, of indicating emotional temperament in general or a passing mood of the individual, or it may give expression to reflections upon the inner meaning of nature.

The first play to be considered is *Vor Sonnenaufgang* in which Acts II and IV present outdoor scenes. In this drama written under the direct influence of Holz is to be found, as might be expected, the closest adherence to the naturalistic stage direction which leaves no details to be added by the persons in the play. A detailed description is given of the Krause farmyard in Silesia. The exact arrangement of all the buildings, the garden, the arbor, the gateway and all the trees is prescribed in a diagram. To this Hauptmann adds the further information that it is four o'clock in the morning and that a pallid grey light is coming in through the gateway. Against the grey sky one sees the silhouette of Beipst sitting on the ground sharpening his scythe, the monotonous sound of which is all that is heard for a few minutes. When this stops, there follows an interval of "solemn morning silence," which is soon broken by the shouts of persons leaving the inn, the barking of dogs in the distance, and a loud, confused crowing of cocks.

Certainly in relentlessly realistic detail of form, color, and sound this description leaves nothing to be desired. The question of the subjectivity disclosed yields interesting results. The first part of the description, given in diagram form, is necessarily objective in character. The phrase "feierliche Morgenstille" in

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the additional description gives the only suggestion of an expression of interpretation and judgment. The purposed effect of the background, however, and its relation to the play leave little doubt concerning the play of "temperament." The ugly details depicted in the gloomy light of the hour before sunrise combine to produce a picture which matches in its sickly greyness the moral conditions of the Krause family as they are to be revealed in the act, where the father appears as a drunken beast and the stepmother a coarse and brutal woman, living in adultery with the man who is to marry her daughter.

The change, indicated by stage directions, that takes place in this background during the course of the action is in itself a perfectly realistic one, namely the gradual change from the grey light of dawn into a deep red and finally into the full light of day. It is used, however, in a way that indicates a conscious effort to produce dramatic effect. At the moment when Loth, the idealist of the group, giving up as hopeless his attempt to interest old Beipst in the Utopian aims of the "Icarians" in America, looks out into the distance, the beauties of the awakening morning become visible. Through large fields of clover a brook winds its course, marked by alders and willows. A single mountain peak looms on the horizon. The larks appearing on all sides begin to trill, first in the distance and then in the yard itself. No one speaks during this interval, until Loth rises with the remark that one ought to go walking on such a beautiful morning. This is obviously an arrangement of the scene to emphasize the contrast between the ugly physical details of the Krause home and the nature scenes beyond, and, further, to symbolize the contrast between the ugliness of the Krause standards and the beauty of the ideals of the young reformer Loth.

In Act IV the same background is used in much the same way. The realistic details of the farmyard scene, including the activity of the farm workers are carefully depicted in the accompanying stage directions.[22] The love scene naturally takes place in the most attractive spot—the arbor.

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[22] *Vor Sonnenaufgang*, pp. 77, 78, 79.

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In regard to the second phase of the problem, the reaction of the characters to the nature background, it is significant that only the idealists of the group, Loth and Helene, express a delight in the beauties of nature One little remark in Act I betrays Loth's aesthetic appreciation of landscape in general. In telling of the suicide of a friend he mentions that it happened in the Grunewald "an sehr schöner Stelle der Havelseeufer. Ich war dort—man hat den Blick auf Spandau!" [23] In the second act his first words as he steps out of the door are: "H! . . . h! . . . Morgenluft!" [24] In this exclamation, along with the dreamy contemplation of the distant scene already noted and the rather gushing remarks about the beauty and the freedom of the country,[25] Hauptmann cleverly reveals the temperament of the visionary young reformer. And a subtle indication of similar tendencies in Helene is given in her love for nature. When she first appears in Act II she stops to gaze silently at the distant scene in which Loth had delighted, inhales the fragrance of the herbs hung upon the fence and, bending down the bough of the tree before her, admires the low-hanging, red-cheeked apples.[26]

While *Einsame Menschen* has an indoor setting, the garden and lake are fully visible in the background. The detailed description of the room in a country house at Friedrichshagen in Berlin includes the general statement that two bay windows and a glass door in the rear wall afford a view of the veranda, the garden, the lake which joins it, and the Müggel hills beyond. No mention is made, either in the stage directions or in the text, of the time of day or season of the year. In the second act the time of day, the season of the year, and the atmosphere are more sharply defined in the stage directions. In Act III the time of day is given in the directions, but the condition of the weather is left to be disclosed in the dialogue. In the fourth

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[23] *Vor Sonnenaufgang*, p. 15.
[24] *Vor Sonneaufgang*, p. 42.
[25] *Vor Sonnenaufgang*, p. 49.
[26] *Vor Sonnenaufgang*, p. 47.

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and fifth acts merely the time of day is defined in the directions at the beginning, though with the progress of the acts changes in the nature of background are definitely stated in accompanying directions.

In none of the stage directions is there any subjective comment upon the nature element. The description in Act I is, of course, merely broadly suggestive and objective, presenting a scene which might be considered to have aesthetic value only. But with the progress of the action the element of "temperament" becomes manifest, for in each case the background is made to reflect the changing moods of the characters. In Act II the exuberance of Anna Mahr and the newly awakened spirit of Johannes Vockerat as a result of the new companionship find an appropriate background in the bright autumnal tones of the scene, which are emphasized by such details as the basket of grapes carried by Anna and the cluster of brilliant leaves that she wears as she stands looking out over the lake into the distance, while men's voices sing:

> *"Wem Gott will rechte Gunst erweisen,*
> *Den schickt er in die weite Welt."*

That it is the waning brilliancy of autumn, however, rather than the budding brightness of spring is significant. Frau Käthe's expression of grief, near the close of the act, over the fact that the new friendship between her husband and Anna Mahr has made her superfluous is a preparation for the gloom of the third act in which the thick fog of the morning robs the scene of its brilliancy, substituting the dull, grey tones of tragedy. In the fourth and fifth acts the lake appears in the subdued light of the late afternoon. When Vockerat sinks into a chair on the veranda at the sound of the whistle of the train that is to take Anna Mahr away, the exaggerated sentimental pathos of the scene is enhanced by the pale moonlight which just at that moment becomes visible.[27] Then, when Johannes is about

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[27] *Einsame Menschen*, p. 237.

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to end his life in the lake that has been his confidant in both his joys and his sorrows, wild geese fly like messengers of tragedy over the water.[28] These are again all natural phenomena which are arranged with the definite intention of heightening the dramatic effects.

In this play Hauptmann skillfully shows the different sorts of response made by three different types of persons to the charm of the Brandenburg landscape. Frau Vockerat, mother of Johannes, accustomed to the green, hilly scenery of Silesia, cannot enjoy the sandy region, though she naively finds the lake itself "wirklich hübsch," but at the same time an object of dread to her nervous, motherly soul. "Wundervoll" [29] is the adjective which Johannes uses to express his more aesthetic and more emotional appreciation of the lake. And his sensitive, even morbid, temperament finds a sympathetic note in the melancholy idyll of the Brandenburg landscape. His longing for the freedom that solitude brings is revealed in the remark: "Mein Ideal ist ein weiter Park mit einer hohen Mauer rings herum. Da kann man so ganz ungestört seinen Zielen leben." [30] On the other hand, Anna's glowing delight in the frosty beauty of the morning [31] is expressive not only of her momentary exuberance in the joy of a new and congenial companionship but also of the general vigor and buoyancy of her nature.

It is a platitude that in *Die versunkene Glocke,* Hauptmann succumbs entirely to his romantic tendencies. The problem of the play, the conflict between the inevitable conditions of environment and idealistic aims, is the same modern problem as that of *Einsame Menschen* and *Gabriel Schillings Flucht,* but the form of a "deutsches Märchendrama," in which it is presented, allows Hauptmann to use all the imagination that is characteristic of the writers of the old romantic school in creating a Tieck-like world of enchanted woods and meadows peopled with elves and sprites.

[28] *Einsame Menschen,* p. 289.
[29] *Einsame Menschen,* p. 205.
[30] *Einsame Menschen,* p. 209.
[31] *Einsame Menschen,* p. 214.

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The first point to be noticed in connection with the nature technique is the absence of a definite and detailed description of the landscape. Prominent as the nature element is throughout the scene, the stage directions simply suggest a fir-clad glade in the mountains, a hut in the background beneath an over-hanging rock, and an old well. There is no mention of the time of day or the season of the year, but just as in a Shakespearean play, for example, it is necessary to turn to the dialogue for further description. Rautendelein's words to the bee in the opening scene hint that it is springtime:

"Flieg auf den Waldrain, Bienchen, übern Bach,
dort gibt es Krokus, Veilchen, Himmelschlüssel:" [32]

And to the Nickelmann's "Brekekekex" she replies:

"Brekekekex, jawohl,
es riecht nach Frühling, und das wundert dich.
Das weiss der letzte Molch im Mauerloch,
weiss Laus und Maulwurf, Bachforell' und Wachtel,
Fischotter, Massermaus und Flieg' und Halm,
der Bussard in der Luft, der Has' im Klee!
Wie weisst denn du es nicht?" [33]

The Waldschrat confirms all this with his remarks.

"Hier unten riecht es warm, bei Euch ist's mollig.
Bei uns dort oben pfeift und fegt der Wind." [34]

and

"Gestern ass ich den ersten Rapunzelsalat." [35]

And, finally, from Heinrich one gets an impression of the whole effect of the background which matches in its wild beauty and its fairy fantasy the spirit of the play:

"Es ist hier schön. Es rauscht so fremd and voll
Der Tannen dunkle Arme regen sich

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[32] *Die versunkene Glocke*, p. 257.
[33] *Die versunkene Glocke*, p. 259.
[34] *Die versunkene Glocke*, p. 261.
[35] *Die versunkene Glocke*, p. 261.

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so rätselhaft. Sie wiegen ihre Häupter
so feierlich. Das Märchen! ja, das Märchen
weht durch den Wald. Es raunt, es flüstert heimlich.
Es raschelt, hebt ein Blättlein, singt durchs Waldgras,
und sieh: in ziehend neblichtem Gewand,
weiss hergedehnt, es naht—es streckt den Arm,
mit weissem Finger deutet es auf mich—
kommt näher,—rührt mich an . . . . mein Ohr . . . . die Zunge . . . .
die Augen—nun ist's fort—und du bist da.
Du bist das Märchen!" [36]

In such a world as this it is to be expected that changes in the nature setting will accompany the action. First to be noted are phenomena which are simply the normal indications of the passing of time, but which are so used as to heighten the dramatic effect at particular moments. For example, the Waldschrat's account of his attack upon the mortals, in which he finally sends their bell over the cliff to be lost forever in the lake, is the more impressive because of the gradually increasing darkness of evening. And there are other changes, more arbitrary, which seem like more definite cases of "pathetic fallacy." The appearance of heavy dark purple clouds over the hills and the sudden rising of the wind and flashing of lightning at Heinrich's appearance indicate the lively resentment of nature at the intrusion of a human being upon the fairy ground.[37] When Heinrich is carried away again the restored calm of the landscape is revealed in the bright moonlight.[38] Again, the coming of the cruel woodsprite is herald by lightning and distant thunder which increases when he actually appears. When he makes his threatening speech beginning:

"Masslieb und Vergissnichtmein
stampf ich in den Grund hinein,"

and at the end of which he carries off one of the elves, nature

[36] *Die versunkene Glocke,* p. 269.
[37] *Die versunkene Glocke,* p. 264.
[38] *Die versunkene Glocke,* p. 280.

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shows its fury in a raging storm of hail and thunder, which subsides when the sprite has gone.[39]

Act II offers less opportunity for nature touches, since it takes us away from the fairy home on the mountain top to the house of Heinrich in a village of the valley. The stage directions indicate simply that it is early morning and that the light grows brighter as the action advances. As in Act II, in accordance with the technique of the romantic drama, we get most of the description of nature from the characters themselves. Heinrich's wife, Magda, tells of the fields of cowslips beyond the garden,[40] and Rautendelein says as she opens the window in Heinrich's room:

> "Schön ist's. Doch morgen wird as windig sein,
> Eine lange Wolke, wie ein Riesenfisch
> Liegt auf den Bergen; morgen birst sie auf,
> und tolle Geister fahren sausend nieder,
> durch Tannenwald und Kluft, ins Menschental.
> Kuckuck! Kuckuck! der Kuckuck ruft auch hier,
> und Schwälbchen schiessen, schweifen durch die Luft,
> durch die der Tag mit Leuchten kommt gedrungen." [41]

From Heinrich we hear that the nightingale is at play outside his window and that sweet scents of jasmine and elder blossoms are floating in.[42] These are all details which are suggestive of the sensual element of the scene.

In Act III the setting is again the mountain top. Through the open door of a deserted glassworks can be seen a landscape of peaks, moors, and dense fir woods. Here again the directions are broadly suggestive rather than definite and detailed. Rautendelein tells us that it is warm and sultry,[43] a condition which emphasizes her own weariness and sadness. Beyond this there is no definite allusion to the background.

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[39] *Die versunkene Glocke*, p. 283.
[40] *Die versunkene Glocke*, p. 290.
[41] *Die versunkene Glocke*, p. 304.
[42] *Die versunkene Glocke*, p. 305.
[43] *Die versunkene Glocke*, pp. 314, 316.

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Act IV repeats the interior scene of the third act. No mention is made in the stage directions of the time of day, but Heinrich says that it is the sad twilight hour and that the setting sun is veiled in purple,[44] again producing an effect which matches Heinrich's mood of doubt and sense of approaching disaster.

In Act V the fir-clad glade of the first act again appears. No further details are given in the stage direction beyond the fact that it is after midnight. An elf tells that the wind of sacrifice, a red, red wind, is blowing from all the mountain tops into the valley, that dark smoke is streaming down from all the mountain peaks into the glade and that white clouds lie thick in the valley. This forms a fitting background for the meeting of the elves who come to tell of their grief over the death of Balder.[45] Changes necessitated by the passing of time as well as by dramatic requirements are recorded. As the elves disappear a fog drifts over the glade.[46] Dawn is heralded by the crowing of a cock,[47] but the moon still shines to add pathos to the picture as Rautendelein, weary and sad, sits upon the edge of the well, combing her long, flowing locks. Then as Heinrich in his death struggle finally clasps his ideal, crying "Die Sonne—Sonne kommt!" the red glow of the morning appears in the sky, and the dawn breaks. Thus natural phenomena which have been intimately associated throughout the play with the moods and actions of the various characters also produce the final climactic effect.

Certain forces of nature which are a part of the fairy mountain top, the nature background of the play, are visualized by Hauptmann in the characters of Rautendelein, Wittichen, Wickelmann, the Waldschrat, and the elves. So much has been written concerning them and Heinrich himself that it is necessary here simply to repeat that Hauptmann has made use, not only of his own rich imagination, but also of Germanic folklore

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[44] *Die versunkene Glocke*, p. 334.
[45] *Die versunkene Glocke*, p. 353.
[46] *Die versunkene Glocke*, p. 358.
[47] *Die versunkene Glocke*, p. 365.

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and of dramatic forerunners in presenting an interpretation of nature that is throughout romantic and symbolic.[48]

The Shakespearean influence which is generally conceded to be evident in the comedy *Schluck und Jau* shows its first trace in that play in the use of a prologue which gives the setting of the piece in poetic style. The hunt, the joy of the season, is over. The dogs are back in the kennels, and the animals that the huntsmen have slain hang corded in the cellars.

> "und morgen mit dem Frühsten wird dies Haus
> von Gästen leer. Dann wird's verlassen liegen
> und seine roten Türmchen einsam heben
> über das Wipfelmeer, das endlos weite;
> und diese Räume werden nichts vernehmen,
> als Waldesrauschen—nachts des Uhus Wimmern—
> den Schrei des Bussards und das Flügelklatschen
> der Tauben unsres alten Kastellans.—" [49]

As a last bit of joy, therefore, before the party separates, the curtain is to disclose a piece which is no more than "einer unbesorgten Laune Kind."

The first scene of the play, accordingly, presents a level, green space in the forest, through the high iron gateway of which the courtyard is visible. The radiant sun of an autumn morning that one might expect to find mentioned has been omitted from the description, and no definite locality is indicated by anything but the Silesian dialect of Schluck and Jau. The stage directions are hardly more definite than those of a Shakespearean play. From Jon Rand we incidentally learn more of the beauties of the place, as he remonstrates with Schluck and Jau:

> "müsst ihr denn
> zu meinen Tulpenbeeten schleppen euern Rausch

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[48] For interpretation of the symbolism and for discussion of the sources, cf. especially
H. Ramiew—*Die Symbolik in Gerhart Hauptmanns Märchendrama Die versunkene Glocke* (Mainz, 1897).
M. Schneidewin—*Das Rätsel des G. Hauptmannschen Märchendramas Die versunkene Glocke* (Leipzig, 1897).
Martin Schütze—*Hauptmanns Die versunkene Glocke—Americana Germanica*, III (1899), pp. 60-95.

[49] *Schluck und Jau*, p. 13.

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und eure wüsten, vollen Leiber werfen
in Sidselills Gärten, die so lieblich blühn?"[50]

Toward the end of the scene Jon tells of the bracing air of the beautiful autumn morning and of the music of the herds' bells in the fields.[51] The second and third scenes are interiors. Sidselill's room in the third scene has a door opening upon a terrace, which, however, is not described and which is included less for aesthetic reasons than for the practical one of providing a place where Jau, in the new rôle of prince, may try his skill at mounting a horse. Another terrace is visible from the banqueting hall in Scene IV. Again, the fifth scene in the castle park is not described, but is given a pleasing touch by the mention of the fine old nut trees. In the sixth scene the green lawn in front of the castle gate that appeared in Scene I reveals Schluck and Jau, now the same poor wretches they were in Scene I before the trick was played upon them. It is possible that the old beech tree half stripped of its leaves, under which Jau sleeps in the half moonlight, is meant to add a touch of that humor mixed with pathos that is noted in the fate of the poor wretch. But on the whole this piece, avowedly light in character, containing no element of great emotion or even change of mood, presents only the most general suggestions concerning the nature background, and these indicate no change of tone.

The character in the play who is most responsive to the autumnal brightness of the setting is Jon Rand. Both the vigor of the huntsman-prince and the fantasy of the moon-gazing dreamer, who speaks of love and writes songs, find their reflection in his nature feeling:

"Verschlaf'ne Wälder! bald erweck ich euch
mit klaren Hornesruf. Und deinen Trank,
harzduftiger Morgen, spür ich schon im Blut:
der täglich—meinem grauen Haar zum Trotz—
mit Jugend mich erfüllt. In jedem Morgen

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[50] *Schluck und Jau*, p. 19.
[51] *Schluck und Jau*, p. 24.
[52] *Schluck und Jau*, p. 109.

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ist Jugend; und in seine jungen Stunden
drängt sich der Nachklang jeder seligen Zeit
ans neue Hoffnungsglück: und eng verschwistert
zu einem triumphierenden Hall des Lebens,
singt, was da war—und ist—und sein wird, Karl,
in uns und um uns her und zu uns wieder,
im Echo. Meinst du nicht?" [52]

Again the merry exuberance of autumn and the sober quiet of winter make equal appeal to this two-fold personality:

"Schwingt Eure Beine, tanzt! Es tanzt sich gut
übers braungold'ne Fliess gefall'ner Blätter,
das unser alter Nussbaum abgelegt.
Wirbelt den Kehraus! Most und Wein herbei!
Herbstfrüchte! jeder nehme, was er mag
von den gehäuften Schalen. Bunte Ranken
der wilden Rebe kränzt um Eure Schläfe!
Bacchantisch sei die Lust, die bald erstirbt.
Der hermelingeschmückte Totengräber
steht vor der Tür: ein weisses Leichenhemde
bereit in seiner Hand. Er sei willkommen.
wenn diese letzte Sommerlust verrauscht!
Ja, mich verlangt nach seinem weissen Kleide.—
In diesem Meer von Faschingstollheit schwimmend—
und zwar mit Lust, Karl—drängt doch meine Brust
dem Ufer zu, der tiefen Winterruh." [53]

Though Hauptmann calls his metrical drama *Der arme Heinrich* a German legend in five acts, he keeps fairly close to the naturalistic technique in his careful portrayal of the background. In Act I the scene, as described in the stage directions, is the little garden about the house of the farmer Gottfried in the region of the Black Forest. From a fine old elm, beneath which stand a stone table and a bench of turf, one looks out upon great green plateaus. Harvested fields are seen in the foreground and a line of wooded hills against the horizon. Isolated groups of fir trees are scattered here and there. While the season of the year is suggested by the harvested fields, the

[52] *Schluck und Jau*, p. 85.

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fact that it is a clear, cold morning is left for the dialogue.[54] There is also no mention in the stage directions of the "Erlenweg" referred to in the text.[55]

While there is no evidence of subjective comment in this description, there is also no trace of the impressionism that merely recounts single, uncoördinated details. The composition of the picture with its distinct centre of interest, its strong foreground, and its interesting background indicates definite artistic intent. The evident purpose is to present the beauty of a country scene, the peacefulness of which is contrasted with the hopeless unrest of Heinrich, who knows himself to be a victim of leprosy. There is no attempt throughout the act to depict any changes in this background to accompany the action.

The stage directions of Act III present a rocky wilderness, mighty firs, and trees with autumn foliage. In the background beyond a stretch of level ground is a cave, at the entrance to which lie withered leaves, cooking utensils, an axe, and a crossbow. It is a fall evening. This picture, perhaps even more than the preceding one, is decidedly artistic in conception and effect. The mighty firs, themselves expressive of splendid isolation, the other trees suggestive in their foliage of the sadness of autumn, encompassing the lonely cave to which one's eye is directed over the stretch of level earth, present, especially in the autumn twilight, a scene which is most expressive of loneliness. And this forms a fitting background for Heinrich, who, wild, ragged, and unkempt, is digging a pit for his own grave. There are no changes in the background during the act.

Act IV takes place within Benedict's chapel in the forest. A suggestive little touch of autumn is found in the wreath of leaves upon the altar and the crucifix. The gathering darkness adds solemnity to the scene in which Ottegebe dedicates herself to the service of Christ.

In Act V the joyousness that comes from Heinrich's miraculous recovery from leprosy through the victory over himself

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[54] *Der arme Heinrich*, p. 272.
[55] *Der arme Heinrich*, p. 271.

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and the consequent release of Ottegebe from her sacrifice, and the vigor of the new life in store for both of them are anticipated in the stage directions by the radiance of the spring morning that fills the richly adorned hall of the castle of Aue.

The attitude of Heinrich toward the nature background is distinctly subjective. In the beginning of the play the landscape before Gottfried's house speaks to him of the peace and resignation for which, in his physical torment, he passionately longs:

"Noch ganz in Blättern steht die Ulme, und
gleich wie aus Erz erhebt sie regungslos
sich in des klaren Morgens kalte Luft:
des nahen Frostes scharfer Silberhauch,
vielleicht schon morgen, macht sie nackt und bloss—:
sie regt sich nicht!—Ringsum ist gottergeben
worauf das Auge fällt, nur nicht der Mensch,
nur ich nicht—Friede! kehre her zu mir!" [56]

The calm of nature in contrast with the tumult of his own mind is again expressed in the following lines:

"Hier ist es still,
doch in der Stille wird mein Inneres laut,
und während draussen über Moor and Wiesen
der Mond sein totes Licht ergiesst und etwa
am Feldrain eine Grille mit ihm wacht,
gibt's ein Getöse hier in meinem Haupt
von Reigentänzen, ritterlichen Spielen,
Schlachtrufen, fremden Sprachen, Flüsterstimmen,
die ich nicht kann beschwichtigen." [57]

Heinrich's susceptibility, under happier conditions, to the voluptuous charm of lavish color, delicate fragrance, and soft sounds in southern lands finds expression in the glowing lines that follow:

"Vor zween Jahren—Kind—
lag dieser arme Gast, den du hier siehst
am mag'ren Ranft hausback'nen Brotes zehrend,
in Marmorhallen, wo die Brunnen klangen,

[56] *Der arme Heinrich*, p. 272.
[57] *Der arme Heinrich*, p. 273.

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wo goldene Fische in den Becken flossen,
und wenn er schweifen liess den trunk'nen Blick,
so war's dorthin, woher der Weihrauch quoll,
war's in die Zaubergärten Azzahras.
O, liebes Kind, von solchen Paradiesen
hast du wohl nie geträumt! wo süss und schwer
Pracht auf uns lastet, Wonne uns berrückt . . .
der Bambus zittert am verschwiegenen Platz,
von Zedern überdacht und überdunkelt,
die Azaleenbüsche breiten sich
wie blühende Kissen. Blaues Blütenblut
scheint dir das Meer, . . .
. . . Und du hörst
Gesang . . .
. . . fremde Worte,
in heisser Flut der Seele aufgelöst,
umwehen dich. Du trinkst sie in dich ein
mit allen Düften, die der sanfte West
dir zuträgt, immer liebreich dich bedrängend.—" [58]

And the new joy he feels in the radiance of Ottegebe's glance, which brings a healthy stirring in his sluggish blood and new strength of re-arisen powers, he reads also in nature about him:

"Und in der Flut des lichten Elements
entzündeten die Hügel sich zur Freude,
die Meere zur Wonne und die Himmelsweiten
zum Glücke wiederum." [59]

In Hartmann's account of his trip through the snow to the house of Gottfried appear the healthy vigor that finds joy in the struggle with the wind and snow, and at the same time a happy element of fantasy:

"Auf dem Klepper
sinnierend hängen in der Winterstille
und langsam aufwärts dringen ins Gebirg
durch Wettertannicht, hoch verschneit und dick
beschwert and überglast die Äste, wo
es je zuweilen spröde klirrt und klingelt

[58] *Der arme Heinrich*, p. 281.
[59] *Der arme Heinrich*, p. 363.

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und sonst kein Laut sich rührt, ist meine Lust.
Und sind die kleinen Vöglein auch verstummt:
es zwitschert unterm Rosseshuf der Schnee
bei jedem Tritt, so dass ich lausch und spitze
und horch und mich versinn und fast verliere,
wie Petrus Forschegrund, als ihm das Vöglein
des Paradieses sang und tausend Jahre
gleichen einer flüchtigen Stunde ihm verrannen."[60]

In *Rose Bernd,* Act I, Hauptmann uses all the minuteness of detail that belongs to naturalistic technique in the description of a level, fertile landscape. On each side of a path leading diagonally from the middle of the scene to the foreground extend large fields, through which runs a shallow ditch covered with field flowers. A small potato patch in which the young vines are just breaking through the earth lies in the immediate foreground. To the left of the path on a slope about six feet high stands an old cherry tree, and to the right hazel nuts and whitethorn bushes. The course of a brook running parallel to the path is outlined by willows and elders. Isolated groups of old trees add a parklike appearance to the landscape. In the background to the left rising above bushes and treetops appear the roof and the steeple of a village church.

One of the chief features of this picture is the effective use of the proper notes of emphasis. Hauptmann has avoided the monotony of what he designates as a level landscape by introducing the vertical element of trees in a regular succession which produces rhythm in the landscape — first the old cherry tree on the left, balanced by the hazelnut and whitethorn bushes, then, farther back, the willows and alders which mark the course of the brook, and still farther in the background the trees and bushes surrounding the church. Altogether it furnishes an excellent example of naturalistic description that presents not merely a catalogue of the various details of the landscape but rather an arrangement of many details into a whole composition which, without the use of any subjective comment, except perhaps the one phrase "parklike appearance,"

[60] *Der arme Heinrich,* p. 294.

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carries to the reader or spectator a definite message of the beauty and radiance of the landscape, brightened as it is by the warm sun of a May morning. This does not change during the act. And the sunny brightness of the picture blends well with the spirit of the peasant girl, Rose Bernd, who sits upon the bank beneath the cherry tree, laughing with her secret lover, Flamm, over their stolen meeting, while he in turn sings loudly and lustily:

"Im Wald und auf der Heide
Da such ich meine Freude!
Ich bin ein Jägersmann!" [61]

That Flamm does actually seek much of his pleasure in hunting is indicated by many details in the minutely described living room of the house in Act II. Here, for example, are various glass cases containing stuffed birds and collections of butterflies. A love for flowers, too, on the part of some one is suggested by a large bowl of forget-me-nots on the desk, by the wreath of fresh flowers about the photograph of a little boy, and also by the pots of blooming plants in the windows that are open to admit the sunlight of a magnificent spring morning. The sunny brightness of the picture reflects the cheer in the simple home of the Flamms before the shadows of unhappiness fall upon it.

Act III has a fertile stretch of land as a background, depicted in the same detailed manner as that of the first act. In the right foreground in a triangular level green space slightly below the level of the surrounding fields stands an old pear tree. At its foot a clear spring empties into a primitive stone basin. The middle ground consists of meadow land. In the background, within a grove of alder trees and bushes of hazelnut, willow and beech, lies a pool bordered by reeds and dotted by waterplants. The meadows on each side are encircled by ancient oaks, elms, beeches and birch trees. Through the foliage of the trees and bushes the roofs and spires of distant villages are visible. To the left behind the bushes arise the thatched roofs of the barns. It is a hot afternoon in early August.

[61] *Rose Bernd*, p. 377.

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This picture furnishes another example of the evident use of recognized principles of composition in landscape painting. The importance of the foreground is expressed by the detail; the middle distance, the meadow land, is less distinct; the elevation produced by the trees in the distance forms the necessary background. Another noteworthy feature is the sense of balance, here so strong as to produce almost a somnolent effect. The scene therefore lends itself well to the mood which Hauptmann manifestly wishes to express. The intense heat of the August afternoon, the hum of a threshing machine in the distance, the expression of exhaustion in the faces of the workingmen, who, returning from the fields, hurry to the spring where sounds of swallowing and of deep, relieved breathing are clearly audible, all produce an effect of oppression and tenseness as different from the fresh vigor of the springtime scene of Act I as the foreboding distress of Rose Bernd, about whom the chains of fate are now being more tightly drawn, is different from the happy, laughing mood of the girl in the opening scene.

Act IV repeats the interior scene of Act III with merely the change of time from spring to fall which is demanded by the development of the plot. In Act V the gloomy dusk that fills the room in the Bernd cottage increases the tragic effect of the scene in which Rose Bernd, finally hunted down by her pursuers, confesses that she is the murderer of her child.

In this play there is little direct expression on the part of the individuals concerning their reaction to the beauty of the country in which they live. Nor would one expect to hear from these peasants any but the naive and casual remarks usually made in connection with some other matter. Streckmann, for example, makes the beautiful weather an excuse for refusing to stay in church.[62] Various references are made to the extreme heat in Act III.[63] Old Bernd, desiring to preach a little sermon on the need of preparing for the darkness of the judgment day,[64] in Act V, calls attention to the great cloud that has come over the moun-

[62] *Rose Bernd*, p. 382.
[63] *Rose Bernd*, p. 408.
[64] *Rose Bernd*, p. 450.

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tain. But the real reaction is found in what is essentially an embodiment of the outdoor world expressed in the whole personality of Rose Bernd and Christopher Flamm. Rose is the strong peasant girl; in the first scene she hoes the patch as vigorously as a man, and she lifts a sack of wheat with ease and carries it to the barn. "Das Mädel hat Saft und Kraft dohie."[65] The natural mate for her is "der kernige, frische lebenslustige breitschultrige imponierende Mann, durchaus Natur und jauchzende Bejahung des Lebenstriebs," and the tragedy is due in the first instance to the fate that insists upon Rose's marrying the physically inferior August.[66]

The midsummer night's dream idea that Hauptmann conceived in connection with Hohenhaus takes the form of a fall idyll in *Die Jungfern vom Bischofsberg.* The first three acts take place within an old-fashioned country house situated amid gardens on the river Saale. In the first act the towers and roofs of an ancient city situated on the opposite slope of a hill are visible through a broad window. The room depicted in Acts II and III has a glass door which opens upon a terrace in the garden. Act I defines the time as toward noon of a day in the beginning of October. No definite statement as to whether the sun is shining or not is given either in the stage directions or in the dialogue. The stage directions of Act II state that it is forenoon as in the previous act and that the sun is shining in at the windows. In Act III, which takes place the next afternoon, no mention is made of the light.

The stage directions of Act IV describe in full the park of the Bishop's Mount on the slope above the vineyard. The valley of the Saale River lies in the background with Naumburg visible in the distance. To the left are the ruins of an old watch tower, to the right, an old cistern. The foreground toward the cistern is enclosed by an old, crumbled wall, above which the poles of the vines are seen. To the left, somewhat elevated and accessible by steps, is a small hermitage with a bell-tower of unhewn logs. In the centre is a large grass plot surrounded by bushes, from

[65] *Rose Bernd,* p. 412.
[66] *Rose Bernd,* p. 377.

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which there is a view to the horizon over the valley and the hills on the opposite side. Bright autumnal coloring, occasional reports of a pistol, the cries of the vintners and the sound of the whetting of scythes are all suggestive of the season of the year. In addition to this the time is definitely stated as near noon of a clear autumn day.

Here the details of form, atmosphere, color, and sound are given in a stage direction which is quite as minute as that of the naturalistic plays *Vor Sonnenaufgang* or *Rose Bernd.* Again there is no subjective comment upon the scene, but again there is much more than a mere catalogue of details. Again the artistic temperament is displayed in the composition of the picture. A sense of depth is produced by the proper arrangement of distances: first the foreground; then the stone wall; then, in the middle distance, the vineyard; and finally the elevation of the hills for the background. The picture as a whole, like an old tapestry, is full of interest, with a single spot, the greensward, where the eye can rest. The message of the play, that the dream of life is its best part, is subtly suggested in the lovely, but passing, autumn beauty of the secluded old garden, where, as Kozakiewicz says, an anachronistic sweetness is present in the air,—something still and unspoiled and magic that is separated by the moss-covered stones of the wall from the shrill noise of the paroxysm of European culture.[67] There is no reference to any change in the background during the scene.

In Act V the setting sun and later the moon lend a still softer touch to the scene which is in harmony with the romantic conclusion of the play.

The two persons in the play who are most responsive to the atmosphere of the romantic old garden are Dr. Grünwald and Dr. Kozakiewicz. The latter's question, "Hast du denn wieder im Heidekraut gelegen und Verse gemacht?" [68] gives a little suggestion of the sentimental temperament of Dr. Grünwald. The extreme to which he can go in sentimental utterance is illustrated by his outburst of joy when he realizes that Agatha

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[67] *Die Jungfern vom Bischofsberg,* p. 68.
[68] *Die Jungfern vom Bischofsberg,* p. 49.

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still loves him: "Oh, Liebste, das ist solch eine Last von Glück! Verzeih mir: mich widerts' wenn Männer weinen! doch ich weine! Mir schwindelt; ich fasse es nicht! . . . O tiefe, schmerzliche Bangigkeit! Oh Angst! Oh du Angst des höchsten Besitzes!—Ewig! Ewig!—Oh Ewigkeit!" [69]

Quite in keeping, then, with this sentimentality is Grünwald's extravagant praise of nature and his interpretation of its beauties as but an offering to his loved one: "Wie stark auf einmal der Thymian duftet! . . . Oh köstliche, süsse, berauschende Würze! Sieh mal, wie eine glühende Räucherschale der Mond! Betäubende, köstliche Dämpfe wirbeln herauf! Sieh mal, wie unten die Saale fliesst. Schlängelnder Nebel wie Opferdampf! Und die alte gespenstische Stadt und der Dom. Du Nixe! Du Mondfrau! Du Saaleweibchen! es ist alles ringsum nur ein Opfer für dich. Und ich bin dir auf Leben und Tod verfallen." [70]

When in the closing scene of the play Sabine remarks that soon everything will have vanished—"Von den Bäumen ist schon das Laub fast herunter, und verödet steht unser Bischofsberg. Dann ist er nur noch ein Märchen, sonst nichts." Ludowike replies "Das Märchen ist doch das beste, Sabine!" and Kozakiewicz adds: "So lasst uns den Reigen weiter tanzen ins Blaue, ins Dunkle, ins Weite hinein, ins Ungewisse der Himmel und Meere," and the scene closes with the singing of Heine's song:

"Kleiner Vogel Kolibri,
Führe uns nach Bimini, . . ." [71]

And thus the people in the play finally express the symbolism of nature upon which the whole play rests.

The setting of the first act of *Kaiser Karls Geisel* is an interior scene at the hour before sunrise on a day in the "month of wine." The stage directions of Act II sketch with a few but definite strokes an outdoor scene at the country seat of the Emperor Karl in the neighborhood of Aix-la-Chapelle. From

[69] *Die Jungfern vom Bischofsberg*, p. 91.
[70] *Die Jungfern vom Bischofsberg*, p. 92.
[71] *Die Jungfern vom Bischofsberg*, p. 99.

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an open colonnade broad stairs lead down to the garden, where the ancient hills are brilliant with the yellow of the autumnal foliage. The background of the scene is formed by a sunny slope planted with vines. It is a clear morning in autumn. No further details are added by the characters.

Once more the method is objective, but the result is a picture which, first of all, appeals to the aesthetic sense, and secondly, in its message of autumnal radiance, is suggestive of the proud vigor of the Emperor, rejuvenated by his love for the young Gersuind. Acts III and IV have indoor settings. In Act III a door leads into the garden, but this is not described. Nor is there any mention of the light. In Act IV the warm autumnal sun shines through the loggia of the cloister upon the sick girl Gersuind as she reclines in her armchair. There are no referances to changes in the background during the scenes.

Nature has a second use in this drama in furnishing an interpretation of the character of Gersuind. Various characters reveal their opinion of her, favorable or unfavorable, by figures drawn from nature. The unfriendly Ercambald maintains:

> "sie ist
> das, was . . . ja, etwas, was man so . . . nun ja:
> kein guter Apfel! eher was man so
> wurmstichig . . . Obst, das man wurmstichig nennt."[72]

Bennit, on the other hand, says:

> "Sie ist ein Pyrol! ist
> kein Rabe! dient dem Rabengotte nicht.
> Was Wunder, wenn sie mit den Flügeln schlägt,
> da sie schuldlos im engen Käfig schmachtet.
> Sie spürt die Buchenwipfel! spürt den Wald,
> den goldnen Himmelshirsch, mit klingenden
> Geweihen morgens schreitend durch den Hag.
> Sie will zu mir! will heim! will ihre Brüder
> und Spiessgesellen wiedersehn. Will vom
> Gehöft, geklammert auf der Stute Rücken,
> hinbrausen durch die Niederung zur Jagd:
> fliegenden Haars, in reiner Gottesluft!
> dann wieder halten wir die heiligen Tage

[72] *Kaiser Karls Geisel*, p. 260.

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und Karl und Jesu, glaubt mir, sind wir treu.
Ihr aber: zähmt ein Tier, ihr Frauen, das,
geboren in Gefangenschaft, nichts kennt
als Knechtschaft! Freigebornes zähmt sich nicht!"[73]

Karl's first remark upon seeing her is:

"Rein wie der Mond, das Antlitz einer Heiligen."[74]

and

". . . . Frei soll sie sein!
den Käfig will ich öffnen. Öff'n ich ihn,
ein Taubenhabicht stösst vielleicht herab
und schlägt sie—also dies darf nicht geschehn!"[75]

And when Gersuind herself asks for freedom to live as she pleases, undisturbed by others, Karl answers:

"Die Luft ist voll Gefahren. Fliegt ein Ding,
ein gelber Buttervogel, so wie du,
nur einmal, zweimal über eine Pfütze—
und nun gar hier zu Aachen, in der Pfalz!—
schon hat ein Rotschwanz, Blauschwanz ihn verschluckt."[76]

When Karl asks Rorico, after she has escaped,

"Wie lebt sie? wo?
Gerupft? zerzaust? wie? eingeschüchtert?"[77]

Rorico explains how she pursued him

"leichtfüssiger als ein Schmaltier vor der Meute,
flink, unbegreiflich, federleicht im Lauf.—"[78]

and how she laughed at him,

"sie schlug eine wilde Lache auf,
durchdringend, wie ein Specht lacht."[79]

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[73] *Kaiser Karls Geisel*, p. 266.
[74] *Kaiser Karls Geisel*, p. 268.
[75] *Kaiser Karls Geisel*, p. 271.
[76] *Kaiser Karls Geisel*, p. 275.
[77] *Kaiser Karls Geisel*, p. 284.
[78] *Kaiser Karls Geisel*, p. 287.
[79] *Kaiser Karls Geisel*, p. 288.

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Then Karl upbraids Rorico:

". . . Vogelsteller! gab
ich deshalb diesem Vögelchen die Freiheit,
damit dein Bolz ein flaumig Bette trifft?"[80]

When Gersuind herself appears before Karl he begs her to remain in the castle under his care:

"In diesem Garten sollst du wurzeln, du
Entwurzelte! sollst langsam wachsen, blühn,
Früchte zur Reife treiben, wohlgepflegt
von Gärtnerhänden;"[81]

and again:

"Eile! deine Seele
entsühne, bade sie von Flecken rein!
denn, wärst du gleich mit Makeln übersät
so will ich eines Tags doch zu dir sagen—
wenn du dich meinem reinen Willen fügst—:
geh' hin und zeige dich den Priestern! und
an jenem Tag sollst du vor aller Welt
rein wie die keusche Himmelsblume, wie
die Lilie in Mariens Händen sein."[82]

To Alcuin, who is also favorably impressed by her, Karl confides:

"Mein Flaccus! manches Tierlien fing ich schon,
mit Hamen, Bolz und Netz,
wie du wohl weisst:
doch ging mir noch kein Wild ins Garn wie dieses!
und darum heg' ich's, pfleg' ich's, halt' ich's wert.
Natürlich: 's ist kein Tier! und also auch
ein höherer Beruf, den ich erfülle,
als der des Bändigers: fast väterlich,
im Sinne der Seelsorge frommer Väter."[83]

The persistent use of such figures to describe Gersuind emphasizes not only the fact that she is a wild child of nature herself, but also the effect of environment upon those who use the figures. This in turn is carried out logically in the description of Karl.

[80] *Kaiser Karls Geisel*, p. 289.
[81] *Kaiser Karls Geisel*, p. 296.
[82] *Kaiser Karls Geisel*, p. 297.
[83] *Kaiser Karls Geisel*, p. 310.

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In Act II the stage directions describe Karl as he steps forward from the leafy garden paths, clothed in country garb, with the words: "Er hat etwas an sich von einem grossen und edlen Wild, das sichert."[84] He likens the re-awakening of his nature to new sap in an old tree:

"ein alter Baum seit langem dürr und von
Schmarotzerpflanzen ausgesogen, denen
er noch den trock 'nen Stamm als Stütze leiht,
damit sie, wie bisher, aufrecht ins Licht
der Sonne geilen, ist er selbst gleich tot . . .
ein solcher Stamm fängt an frisch auszuschlagen!
da gibt's ein Wispern in den Blätterchen
des Schlingkrautnetzes: ei der alte Karl,
der alte Obstbaum will noch leben!"[85]

It is characteristic of his huntsman temperament to seek solace in time of depression in playing with the dogs or feeding the deer or catching lizards,[86] and so when he knows he has overcome his passion for Gersuind he rejoices in the prospect of another hunt in the fresh, invigorating air:

"Die Luft ist neu, die Brust befreit! wir haben
unreine Geister länger nicht zu Gast!
Des Weines Blume macht uns fürderhin
nicht widerlich der Atem der Verwesung.
Rico! die Klepper! Habichte; erst lasst
uns schmausen, unsere Frankenbäuche stopfen,
wacker, wie Drescher, mit gesunder Kost!"[87]

And with his final triumph over himself he cries:

". . . der Greis sehnt sich ins freie Feld!
ins Blachfeld! unter freien Himmel! wo
der Wolkenaufruhr über ihm, der Aufruhr
des Kriegszugs um ihn her die Welt erfüllt.
Auf seines Streithengsts Rücken sehnt er sich
und nachts zu ruhn im sausenden Gezelte!
und kurz, der alte Kriegsknecht: Kaiser Karl!

[84] *Kaiser Karls Geisel*, p. 279.
[85] *Kaiser Karls Geisel*, p. 303.
[86] *Kaiser Karls Geisel*, p. 277.
[87] *Kaiser Karls Geisel*, p. 325.

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schreit, wie ein Hirsch nach Wasser, nach den Stürmen,
darin er frisch geatmet lebenslang:
nach Waffenlärm! nach Männerkampf! nach Krieg!"[88]

The mediaeval legend of the patient Griselda has received some pleasing outdoor settings in the ten scenes of Hauptmann's piece called *Griselda.* The yard of farmer Helmrecht that forms the background for the first, third, and ninth scenes is minutely described in the stage directions according to the naturalistic method. The house, divided into stable and dwelling, stands to the left. Opposite is a stall with a woodshed. The yard is separated from the road in the background by a picket fence, the gate of which is open. Near it is a woodpile. Over the gate curves a beautiful apple tree loaded with red apples. The background is formed by mountain meadows, forests, and a chain of hills lightly streaked with snow. Not far from the door of the house water from a spring splashes into a stone trough. The sunlight of an autumn morning shines upon the scene. There is no evidence of consciously expressed subjectivity, but the effect as a whole reveals the interpretation of an artistic temperament. The eye is taken from the homely details of the farmyard to the beautiful apple tree and then to the trees and mountains beyond. No changes are recorded during the scene.

The settings of the remaining scenes are for the most part simply suggested in the most general manner. In the second scene a window in the gallery of the Marquis affords a view of a North Italian lake and its shore, but no description is given of it. The fourth scene presents the garden of the Margrave's palace with an adjoining terrace, on a magnificent day in autumn, as an appropriate background for the wedding of Griselda and Ulrich. In the fifth scene the fact is mentioned that the North Italian spring has come. The stage directions for the fifth scene tell that Griselda is sitting by the window of the palace, looking out into the open, but no description is given of the view before her. In scenes 7 and 8 is shown a room with a door opening

[88] *Kaiser Karls Geisel,* p. 351.

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on the garden. Scene 10 presents a hall in the Margrave's castle, with a glass door opening on the park. In general, then, there is little indication in *Griselda* of an attempt to do more with the nature background than give the piece an aesthetic setting. No changes of tone are to be noted.

In this play, as in *Rose Bernd* and *Kaiser Karls Geisel,* Hauptmann presents individuals who are directly and vitally influenced by their contact with nature. Griselda is a real child of nature, and her counterpart is Markgraf Ulrich, the genuine "Naturmensch" to whom all culture and refinement are distasteful. Ulrich does not care for the food prepared by the cooks but roasts chestnuts for himself. When the nights are mild he sleeps in the forest or in a barn. When summoned to the family council he appears in the garb of a peasant with a pitchfork on his shoulder. He announces that he would not return to the city for the kerchiefs and garters of the twelve fairest ladies in Lombardy, and if he must marry, his wife must be a peasant girl, a wench who can endure a sound thrashing.[89] It is natural then that he should be attracted by Griselda, the "cow princess" as he calls her, the "lovely lass of the rye", with the Valkyrie-like figure, so strong that she is her father's best help with the heavy farm work, and so beautiful that even Count Eberhard, who had scorned the thought of her as a wife for Ulrich, can not keep his eyes from her as she stands among the branches of the apple tree.[90] It is natural too that Ulrich should at once long to make this splendid counterpart of his own strength yield to him. He is the old Adam, he explains to his uncle,[91] and nothing less than the old nobility of Eve can satisfy him. He desires a strong companion with her original weapons, the sickle, the spade, and the mattock. At the wedding Ulrich devises the test of the grains and the scythe to prove that, gentle and sweet as Griselda has been made by her love for him, she is still possessed of this ancient nobility. That she does not lose

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[89] *Griselda,* pp. 362 ff.
[90] *Griselda,* pp. 355 ff.
[91] For the following, cf *Griselda,* pp. 380 ff.

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her interest in the old home even after a long period of luxurious life as a margravine is shown in the scene of the visit from her father.[92] Again in her wish that she might bear her child in the forest upon a couch of leaves rather than in the castle,[93] her primitive nature asserts itself. And all the original defiance of the former peasant girl returns when she discovers that Ulrich, with the mad instinct, as she says, of the wild boars who devour their young, has had their newly born child hidden away from her.[94]

In *Gabriel Schillings Flucht* the nature background is perhaps more inseparably linked with the action than in any other play. Schlenther says that, as the problems of Johannes Vockerat in *Einsame Menschen* return in more intense form in the case of Gabriel Schilling, so the little island lake of the former play expands into the open sea in *Gabriel Schillings Flucht.* But while in *Einsame Menschen* the lake was used chiefly for aesthetic and emotional effects, in *Gabriel Schillings Flucht* the cleansing and invigorating salt sea becomes the symbol of the idea on which the whole play is based.

The scene of action is an island in the Baltic. This is, in the first place, significant as the spot to which the individuals have been driven by their own nervous temperaments that demand relief from the tension of city life. The stage directions, though rather long, fail to include many definite details of the real nature element. They state that the scene is the shore of the island, that it is a clear August day, and that the sea in the background gleams in the afternoon light. Other features mentioned are suggestive of the darker and wilder aspects of the sea. To the left is a signal pole with rope ladders, and to the right the shed of a life-saving station. To the wall of this building is fastened a figurehead from a wrecked vessel. It is of painted wood and represents a woman with wind-blown garments. Her head is thrown back so that she seems to oppose

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[92] *Griselda,* pp. 391 ff.
[93] *Griselda,* pp. 394 ff.
[94] *Griselda,* pp. 401 ff.

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her pale face with its somnambulistic stare to the winds of heaven. The effect of the scene in detail and as a whole is brought out largely by the characters themselves. First, the season of the year, already suggested in the stage directions, is emphasized by Kühn's greeting to Lucy in the opening of the act: "Sie kommen immer, wenn die Zugvögel abreisen! Wenn die vielen Zugvögel bei uns Station machen, kommen Sie auch."[95] Another reference to the birds is made by Mäurer: "Hast du die tausend und abertausend Stare und Schwalben auf den Strohmützen der Fischerkaten drüben in Vitte gesehn? Diese Aufregung, dieser Eifer, diese entzückende Reiselust!"[96] While in *Vor Sonnenaufgang, Rose Bernd,* and *Die Jungfern vom Bischofsberg* nature sounds are described in the stage directions, in this play there is no mention of the roaring thunder of the ocean until it is referred to by Mäurer.[97] A device similar to that of the silent scene noted in *Vor Sonnenaufgang* Act I[98] is used when Mäurer and Schilling become absorbed in contemplation of the sea and the blood-red glow of the evening sky. The latter is the only change noted in the background during the act and is of course to be included among those demanded by the passing of time. It may also be interpreted symbolically, as in *Vor Sonnenaufgang.* Act II plays in a room of the island inn. The only suggestion of the outdoor surroundings is the stuffed seamew.

Act III presents again a picture of the shore described in somewhat more detail than in Act I. Between two sand dunes a broad path extends toward the background, disappearing among the sand hills. In the angle formed by the more distant hills the sea appears like a deep blue wall. Above it is the deeper blue of the cloudless sky. In the foreground to the right of the path and slightly raised lies a graveyard; a part of the low wall which encloses it is visible and above this wall is the little old house

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[95] *Gabriel Schillings Flucht,* p. 171.
[96] *Gabriel Schillings Flucht,* p. 176.
[97] *Gabriel Schillings Flucht,* p. 174.
[98] Cf. page 34.

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for the dead covered with shingles. With the exception of a windblown juniper bush beside the wall there is no vegetation. Near the bush is an old weatherbeaten bench. To the left of the path stands an old monastery which is almost in ruins except for an arch of brownish red brickwork. Behind the ruins rise several ancient poplars and ash trees.

Here Hauptmann has achieved the desired effect by a monotony of color and contour. The cold blue of the sea and the sky, the gray of the stones and of the sand dunes are relieved by only one note of warmth, the brownish red of the brick wall. Then the low sand dunes, the level expanse of the sea, the low walls, the one windblown juniper bush,—to this picture is added but one note of emphasis, the ancient poplars and ash trees standing forth as lonely sentinels. These elements combine objectively to produce the effect which Hauptmann comments upon in the sentence: "Etwas romantisch Düsteres liegt auf diesem Gebiet". And it is all in harmony with the sense of impending disaster which develops during the act. This is emphasized throughout the act by such things as the flight of a seamew over the valley of the dunes[99] and the cry of a crow[100] just before Schilling's collapse. A gruesome effect is also produced by Schilling's imitation of the call of the cuckoo, with the returning echo.[101]

The scene of the fourth act is a room on the first floor of the inn. Through the windows the sea is visible, which like a blue wall so completely fills the frame of one's vision that only a small bit of sky can be seen. It is once more a radiantly clear autumn day.

Act V repeats the scene of the first act. But now the sun has set, leaving the sky suffused with a vivid afterglow which casts a magical light over the scene. This magic effect is the keynote of the nature element in the whole scene. It reveals an extreme subjectivity which makes nature take direct interest in

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[99] *Gabriel Schillings Flucht*, p. 208 (cf. *Einsame Menschen*, p. 287).
[100] *Gabriel Schillings Flucht*, p. 218.
[101] *Gabriel Schillings Flucht*, p. 213 ff.

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the fate of the wretched, tormented Schilling, for whom there is no relief except in the depths of the sea. The tension of the whole situation is felt in the atmosphere. From Miss Lucy and Miss Majakin one hears that there is: "etwas so Verhaltenes, was so förmlich beängstigt, in der Luft."[102] The dead calm makes the water so clear that every boat is mirrored on its glassy surface. At the close of the drama the fresh, invigorating wind rises, bringing with it a refreshing storm. The sea begins to roar with constantly increasing loudness and grows black as coal with strange streaks of yellow foam that cast yellow reflections, bordered by a purplish red, upon the wet sand,[103]—a magic effect which nature assumes as a sign that Gabriel Schilling has at last found a "refuge safe and eternal".[104]

The importance of the nature element in this drama is greatly emphasized by the constant reference to it that the various characters make.

In Gabriel Schilling we have one of the most notable examples of expression of temperament through reaction to nature. This high-strung artist is a "problematische Natur" of the most exaggerated type, physically and spiritually sick, "tortured by the beak and clawlike nervous energy of two women who pursue him in a passion for possession and absorption."[105] In this condition the sea and the fresh salt air are for Schilling not only the means of physical invigoration, but the embodiment also of spiritual purity and freedom. This, then, explains his exclamation of exaggerated exaltation at the sight of the sea and the prospect of bathing in its waves:

> "Es ist verflucht, wie unsereiner nervös auf dem Hunde ist. Man merkt das vor so einem plötzlichen Eindruck. . . . Du kannst dir nicht denken, Ottfried, wie sehr ich diesmal nach dem Anblick gelechzt habe. . . .

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[102] *Gabriel Schillings Flucht*, p. 237.
[103] *Gabriel Schillings Flucht*, p. 239.
[104] *Gabriel Schillings Flucht*, p. 246.
[105] Ludwig Lewisohn, *Dramatic Works of Gerhart Hauptmann*, Vol. VI, p. x.

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> Ich habe mitten im Lärm und Asphaltgestank der Friedrichstrasse schon immer das Meer vor Augen gesehen, tatsächlich, als richtige Luftspiegelung. Ich bin wie ein Seehund! Ich möchte gleich Hals über Kopf mitten hinein. . . . . Und nu June, Reinheit, Freiheit! Luft! Gott sei Dank, ja, man kann hier wieder mal atmen! Hoffentlich kommt bald'n Sturm! So was Wildes, Frisches, Tolles, Brausendes, Salzhaltiges brauch ich!—ein Bad!—Kein Weibergeplärr! Kein Zungengedresch in Nachtcafés! In Freiheit zugrundè gehn, meinethalb—nur nicht vergurgeln in einem Abraumkanale!" [106]

That the sea has come to have a supersensual significance for Schilling appears definitely in the following remark:

> "Ich glotze diesmal die See mit Augen an—wovon ihr keine Ahnung habt, Kinder. Als wenn einem der Starr gestochen worden ist. Dort stammen wir her, dort gehören wir hin." [107]

And this feature is emphasized, when, still more nervously excited as a result of the visit from Hanna Elias, listening to the sea in motionless delirium, he raises his arms ecstatically as if he had caught a supernatural vision, and cries—"Oh!!! Oh!!! Oh!!! das Element, das Element!" And then, as if blinded by the supernatural splendor into which he would dissolve, he totters and falls.[108] Finally, when, fatally ill, he steals from his bed to find in the sea the relief he so passionately craves, he leaves this message for his friends: "Der Maler Schilling hat hier auf Fischmeisters Oye die beste Idee seines Lebens gehabt . . . oder sagen Sie lieber bloss, ich bin baden gegangen." [109]

Schilling's friends, the sculptor Mäurer and the violinist Lucie Heil, also evince a love for the sea that is only less passionate as their need for the relief it offers is the less desperate. In Mäurer's first exclamation are mingled both his aesthetic and

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[106] *Gabriel Schillings Flucht*, pp. 180, 181, 185.
[107] *Gabriel Schillings Flucht*, p. 181.
[108] *Gabriel Schillings Flucht*, p. 218.
[109] *Gabriel Schillings Flucht*, p. 241.

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his emotional delight: "Diese Klarheit! Dieses stumme und mächtige Strömen des Lichtes! Dazu die Freiheit im Wandern über die pfadlose Grastafel. Dazu der Salzgeschmack auf den Lippen. Das geradezu bis zu Tränen erschütternde Brausen der See,—siehst du, hier hinter der Brille ist noch ein Tropfen!—Dieses satte, strahlende Maestoso, womit sie ihre Brandungen ausrollen lässt. Köstlich!" [110]

Lucy largely echoes this feeling in her words: "Die See! Die See! Die See! Wenn ihr wollt, dass ich wieder lebendig und fuchsfidel munter werde, wenn ich mal sollte gestorben sein, so braucht ihr mich bloss in Seewasser zu tunken!" [111]

To both Mäurer and Lucie there is a supersensual, an eternal meaning in it all—"Das klare Gefühl, das sich hier ununterbrochen meldet, dass hinter dieser sichtbaren Welt eine andere verborgen ist. Nahe bis zum anklopfen."[112]

The wild rocky nature of the island of Ithaca becomes very real in the play *Der Bogen des Odysseus,* but the effect is produced by general stage directions, supplemented by information given by the characters in the play, rather than by strictly naturalistic technique. The directions of the first act simply suggest a high, rocky land, partly covered with forests of ancient oaks. The time is given as noon, but no mention is made of the season or the weather or the light. It is Odysseus, returned after years of wandering, who, by identifying certain landmarks of his passionately loved home, gives the further details which complete the picture of the landscape:

"Wälder, ihr umgrünt
Des Felsens Flanke wie ein Vlies! zur Bucht
Ergiesst ein Strom sich! Weiden stehen dort
und Pappeln! Fischer liegen auf dem Fang
und draussen kreuzen Segel!—Schliess ich nun
Mein Auge oder tu ich's auf: es ist
Das gleiche Bild! dem innren Sinne und
Dem äussern die gleiche Wohltat! . . ." [113]

[110] *Gabriel Schillings Flucht,* p. 174.
[111] *Gabriel Schillings Flucht,* p. 189.
[112] *Gabriel Schillings Flucht,* p. 206.
[113] *Der Bogen des Odysseus,* p. 28.

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and again:

"Liegt hinter jenen sanften Hügeln dort,
Die vom Gewölk des Ölbaums grau umschattet,
Den Strom verbergend, nach der Küste streben, . . .?
Liegt hinter ihnen. . . .? zwar verborgen . . .? nein?"

In another place he mentions that it is cold on the island.[114]

From Leukone's reply to Melanto's complaint about carrying water we discover that there is a drought in the land:

" . . . Du klagst
und klagst, und doch kann ich die wasserlose Zeit,
Die Vater Kroion über uns verhängt,
Nicht wandeln. Kann die heiligen Wasserquellen,
Die trockenen, nicht wieder springen machen." [115]

This remark gives the keynote to the nature treatment throughout the drama. Hauptmann has made it reflect the nature feeling of the Homeric period in which it is laid. Just as the drought is due to Kronos, so all the phenomena are regarded with delight or alarm as manifestations of the favor or disfavor of the gods. It is a land, as Lewisohn says, where "The thunder is the very voice of Zeus; Pan plays his pipes in the shaggy hills and over the windless sea hovers the malignity of Poseidon." [116] Since this is typical of the nature element throughout the play it has not been considered necessary to present the details of the following acts.[117]

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[114] *Der Bogen des Odysseus*, p. 32.
[115] *Der Bogen des Odysseus*, p. 10.
[116] Gerhart Hauptmann—*Dramatic Works*, VII, p. 13.
[117] For further examples cf. *Der Bogen des Odysseus*, pp. 107, 108, 112, 114, 115.

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CHAPTER IV.

Dramas With Indoor Settings.

In considering the plays of the second group there will, of course, be little question of actual landscape description. In most cases the nature element in the background takes the form of suggestions concerning effects of atmosphere and light. Individuals make correspondingly little reference to nature. The task will, therefore, usually consist in determining the relation between these nature touches and the play itself.

The action of *Das Friedensfest* takes place in a lonely country house on the Schützenhügel near Erkner, in the late afternoon and evening of the day before Christmas. In the detailed description of the room is included the fact that the windows are frozen and partly banked with snow. This realistic touch adds dreariness to the situation in which the members of a family, hopelessly divided by their individual hereditary characteristics, meet for an attempted reconciliation. There is no other reference to nature in the play.

Die Weber gives no decription of outdoor surroundings beyond a mention of the setting in Kaschbach in the Eulengebirge, in Peterswaldau and in Langenbielau at the foot of the Eulengebirge, but in two of the acts skillful use is made of the atmospheric and light effects to help define the mood. A sultry noonday toward the end of May is the fitting time chosen to present the mob of waiting weavers in Act I, standing as if before the bar of justice in torturing expectation of a decision that may mean life or death to them. In Act II the pathos of the scene in the dilapidated little room of the weaver Ansorge is accentuated by the faint ray of rosy evening light which shines upon the shrivelled face of the old woman at the spinning wheel. Otherwise there is no use of nature in the play.

In the "dream poem" *Hannele,* the nature element in the *milieu* of the child's life plays an important part in shaping her

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visions of heaven. The stage directions define the scene as a stormy December evening in a room of an almshouse. Frequent allusions on the part of the characters and the accompanying stage directions continue to attract attention to the howling wind and drizzling snow.[118] This, however, ceases during the act, so that as Dr. Gottwald and Dr. Wachler watch at Hannele's bedside the moonlight streams in upon them.[119] From this point on, Hauptmann makes constant use of various phenomena of light for dramatic purposes. It is almost dark when Mattern, drunk and unkempt, appears at the foot of Hannele's bed and threatens her with punishment,[120] but the moonlight shines clearly upon her head as she fancies she hears the voice of Jesus calling her to Him.[121] Again, twilight fills the room as the pale and ghostly form of Hannele's mother appears at the bedside where Hannele is now sleeping. Then as the children's voices are heard singing:

"Schlaf, Kindchen, schlaf,"

the room gradually grows quite dark.[122] Finally, as a closing effect, a gold-green light suddenly floods the room, while angels appear and take up the song.[123]

The scene of the second act is the same as it was before the appearance of the angels. Again various effects of light accompany the action. A supernatural, white light fills the room when the Angel of Death appears.[124] At this point, too, the storm outside begins to gain in strength.[125] As Hannele lies in death a pale light shines upon her body.[126] When Mattern, accused of cruelty toward Hannele, swears his innocence, faint blue flashes of lightning and rumbling of thunder register nature's protest to his perjury.[127] A mystic, greenish-yellow light streams from the "Himmelsschlüssel" in Hannele's hand when Mattern, in turn, accuses Hannele of having cheated him.[128] Then a golden-

[118] *Hanneles Himmelfahrt*, pp. 13, 14, 15, 16.
[119] *Hanneles Himmelfahrt*, p. 24.
[120] *Hanneles Himmelfahrt*, p. 28.
[121] *Hanneles Himmelfahrt*, p. 31.
[122] *Hanneles Himmelfahrt*, p. 32.
[123] *Hanneles Himmelfahrt*, p. 34.
[124] *Hanneles Himmelfahrt*, p. 37.
[125] *Hanneles Himmelfahrt*, p. 40.
[126] *Hanneles Himmelfahrt*, p. 44.
[127] *Hanneles Himmelfahrt*, p. 48.
[128] *Hanneles Himmelfahrt*, p. 49.

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green light steals into the room as the stranger advances to the coffin and calls to Hannele to arise. At the close, as the angels sing, the room gradually grows light again, revealing the almshouse as it was in the original scene.[129]

The child Hannele herself frequently gives expression to her "Weltweh," her "Himmelssehnsucht' and her idea of "Himmelslicht" very largely in terms of nature. On earth she has seen mostly the cold, cruel side of nature. The memory of the many nights she has been compelled to spend out in the snow until she could beg enough money to satisfy her brutal stepfather lends real terror to her cry: "Horch, wie der Wald rauscht! Heute morgen hat ein Windbaum auf den Bergen gelegen. . . . Horch! es stürmt!"[130] And her last desperate act, to which she has been driven in the hope of finding relief from her misery, has simply brought her the new horror of contact with the black, icy depths of the pool. The heaven of her imagination, therefore, is naturally one of sunny warmth and beauty and plenty, and the words of the old slumber song with which Martha induces her to sleep are, in turn, suggestive of the joys she craves:

"Schlaf, Kindchen, Schlaf!
Im Garten geht ein Schaf,
Im Garten geht ein Lämmelein,
Schlaf, Kindchen, Schlaf."

That the vision of a beautiful and kindly outdoor world is before her as she sleeps, is evident from her remark to her mother: "In deinem Gaumen wachsen Maiglöckchen," and from her question: "Ist es schön, wo du bist?" And the mother's answer again emphasizes the point: "Weite, weite Auen, bewahrt vor dem Winde, geborgen vor Sturm und Hagelwetter, in Gottes Hut." Hannele's childish longing for flowers is also anticipated in the assurance that roses and lilies will cool her fever-parched heart. The pledge of these joys that are to come is given her in the form of the "Himmelsschlüssel."[131] Finally, the whole concep-

[129] *Hanneles Himmelfahrt*, p. 53.
[130] *Hanneles Himmelfahrt*, p. 24.
[131] *Hanneles Himmelfahrt*, p. 33.

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tion that nature is to grant her in heaven the delights denied her upon earth is expressed in the angels' song, each stanza of which emphasizes its particular form of joy. Although so often quoted elsewhere, these lines may be included here as of particular interest for the present investigation:

"Auf jenen Hügeln die Sonne,
Sie hat dir ihr Gold nicht gegeben;
Das wehende Grün in den Tälern,
Es hat sich für dich nicht gebreitet.

Das goldene Brot auf den Äckern,
Dir wollt es den Hunger nicht stillen;
Die Milch der weidenden Rinder,
Dir schäumte sie nicht in den Krug.

Die Blumen und Blüten der Erde,
Gesogen voll Duft und voll Süsse,
Voll Purpur und himmlischer Bläue,
Dir säumten sie nicht deinen Weg.

Wir bringen ein erstes Grüssen
Durch Finsternisse getragen;
Wir haben auf unsern Federn
Ein erstes Hauchen von Glück.

Wir führen am Saum unsrer Kleider
Ein erstes Duften des Frühlings;
Es blühet von unsern Lippen
Die erste Röte des Tages.

Es leuchtet von unsern Füssen
Der grüne Schein unsrer Heimat;
Es blitzen im Grund unsrer Augen
Die Zinnen der ewigen Stadt."[123]

Again, in the last scene, the chief delights of Hannele's heaven are described in nature symbols. Her eyes are to be filled with everlasting light; her soul is to be all sunshine; eternal brightness is to be hers from dawn to eve and then until dawn again. She is to feast her eyes upon all the glories of the deep blue sea and azure sky and fair green trees. In the famous closing lines Hauptmann lets his own fancy run riot in depicting the extravagant wonders of Hannele's paradise. There roses and lilies grow in the streets, beautiful butterflies flutter around, and swans soft as snow circle about in the sky. Hannele is to be

[123] *Hanneles Himmelfahrt*, p. 34.

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warm and comfortable, as she is borne to this paradise above waving grasses and beyond shimmering wastes of moonlit space. While she rests there she is to be refreshed by antelope's milk and water from the mountain brook. The dews and moisture of the budding sprays of lilac and jasmine will drip gently upon her like the showers of May. Humming birds of iris hues, flashing gold and green from walls of malachite, daffodils and tulips, swaying palms and glorious red poppies are all to delight the senses of a child who upon earth has known nothing but cold and gloom and ugliness.

The little touch of nature introduced into the drama *Der rote Hahn* can claim neither aesthetic nor symbolic effect, for the windy weather that prevails is merely a condition necessary to the success of the incendiaries. The wind is first mentioned in the stage directions of Act II and subsequently emphasized throughout the act.[133]

The nature background in the fantastically symbolic drama *Und Pippa tanzt* shows an interesting combination of naturalistic technique and symbolic application. Though all the acts have indoor settings they all include some suggestion of their Silesian Mountain surroundings. In Act I a public room in old Wende's tavern in Redbrook Gorge is so scantily lighted that the moonlight which steals in through the windows is noticeable in the smoky atmosphere. It is after midnight, and rigorous winter weather prevails outside. These details all emphasize the unsuitableness of this forbidding place for Pippa, the lovely embodiment of the Ideal of Beauty, who has come from her home in Venice to "dem verreisten Barbarenland."

The second act depicts a worse scene in the interior of a solitary cabin in the mountains, where smoke, age and neglect have had their full effect. Windows are stopped with straw, moss, leaves and boards. The floor is covered with leaves, and the bed of boards covered with birch, beech and oak leaves. A single bright ray of moonlight makes its way through a window in the room. The first gusts of a rising storm are heard, and snow blows

[133] *Der rote Hahn*, pp. 214, 218, 224.

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into the house. One furious blast after another heightens the dramatic effect of this part of the act in which Pippa crouches in desperate terror before her captor, Huhn. This, in itself naturalistic, phenomenon is followed by a more artificial, symbolic touch just before Hellriegel, who has come to rescue Pippa, appears in the door. "Nun ist es, als ob etwas wie ein klingender Luftzug durch den finsteren Raum hauchte." And, as he comes in, we are told that "Die Musik noch immer zunehmend ebbt und flutet."[134] At the close of the act when Pippa and Hellriegel, rapturously happy in their love for each other, plan to leave the cold, bare mountains for the warm, sunny south, the first gleam of the morning sun is seen on Hellriegel's finger as a symbol of the joys in store for them in the southlands. Then, as the curtain falls, music which had begun with the appearance of the sun continues, representing the mighty spectacle.[135] This melodramatic effect (in the literal sense of the term) is an interesting departure from Hauptmann's usual treatment of nature.

Act III takes us to a snow-bound hut on the ridge of the mountains. The mountain top itself is symbolic of the spiritual heights upon which the worthy old man Wann dwells, whose face is, as it were, covered with runes and whose age seems strength, beauty and youth raised to a high power. The peculiar objects in the room of this mythical person, such as collections of excavated implements, glass globes, a telescope and a model of a Venetian gondola are brought out sharply and fantastically by the glow of the setting sun.

In Act IV, which is simply a continuation of the third act, nature shows by subterranean rumbling its disturbance at Huhn's invitation to Pippa to dance with him, and when Pippa yields and grants him the dance that causes her death, muffled sounds of rumbling thunder again come from the depths of the earth.[136] As a closing dramatic effect, Hellriegel's joy in the belief that

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[134] *Und Pippa tanzt*, p. 122, 123.

[135] *Und Pippa tanzt*, p. 131.

[136] *Und Pippa tanzt*, pp. 159, 161.

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he has at last been wedded to his Ideal, Pippa, is reflected in the new light of the morning.[137]

In this play Hauptmann once more makes sensitiveness to the background vary with the temperaments of the individuals. The director, the dashing gentleman of the world, whose chief delight is the enjoyment of Parisian cafés, considers the two hours' ride through the forest on a cold January day simply a necessary evil to be endured in the hope of finding some entertainment in the Redbrook Gorge Inn. When he is disappointed in this he resents the very clearness of the January night.—"Achtzehn Grad!" he says; "klar! hell wie am lichten Tag! zum wahnsinnig werden der Sternenhimmel! blau, alles blau!"[138]

With Michael Hellriegel, however, it is different. This young man whose pale face shows unusual, almost noble, features, and in whose whole appearance there is a touch of the fantastic, is an idealist who pursues "einem fliegenden Spinngewebe hundert Meilen und weiter nach." He gladly braves the cold and the snow because he is on the search for the unusual, which proves to be Pippa, the embodiment of the ideal of loveliness. The feeling for nature that one expects to find in such a temperament shows itself first of all in the question he asks Pippa about Venice, her home. Her report of the springtime beauty of her land attracts him at once, and in his rapture over the fact that Pippa will entrust herself to him on the journey thither, he eagerly greets the first ray of sun that shines on the cold mountain top as a promise of the delights of the south.—"Es kriecht schon ein bischen Sonne dran. Die kann man essen! Die muss man ablecken! da steht man nicht ab und behält heiss Blut!—Hörst du auch Vögel singen, Pippa?"[139] And his ecstasy grows as he contemplates the rising sun: "Ziep, Ziep! das kann eine Maus, eine Goldammer oder eine Türangel sein!—Einerlei: alle merken was! das alte Haus knistert durch und durch! manch-

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[137] *Und Pippa tanzt*, p. 166.

[138] *Und Pippa tanzt*, p. 105.

[139] *Und Pippa tanzt*, p. 130.

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mal wird mir gerade ganz erhaben zumut! wenn das ungeheure Ereignis kommt . . . !"[140] And he seems to ride above the mountain tops and over the seas of hyacinths, and then to sink down among marble gardens and meadows blue with flowers and into emerald valleys. Hellriegel's intense desire for the beauty of the southern lands reaches a climax when he fancies that through the death of his rival Huhn the last obstacle in the way of taking Pippa with him to the land of his dreams has been removed. Blind as he is, and, therefore, unaware that Pippa has been crushed to death by the brutal force of Huhn, he believes he gets a vision of splendid mountains flaming in the light of morning, of peninsulas and bays and gardens and valleys, of the sea, and beyond it another sea which reflects the twinkling lights of millions of little stars, among which he and Pippa are floating to their golden palace.

With *Fuhrmann Henschel* Hauptmann returns to the purely naturalistic technique. The minute description of the peasant room in the basement of a hotel in a Silesian watering place begins with the statement that the gloomy light of a late winter afternoon is coming in through two windows set high in the wall. The concluding sentence of the description defines the time as the middle of February and states that the weather is stormy. Both stage directions and dialogue indicate that the storm becomes wilder as the act progresses.[141] The setting again accords with the dreariness of the scene in which Frau Henschel approaches her death with the conviction that her husband is no longer true to her in his thought.

Act II plays in the same room as Act I. The bed in which Frau Henschel died has been removed and the window which it covered is wide open. Through it shines the sun of a beautiful morning in May. The springtime cheer is suggestive of the mood of the Henschel household, where the success of Hanna's scheme to marry Henschel becomes assured.

Acts III and IV make no use of the nature element.

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[140] *Und Pippa tanzt*, p. 130.

[141] *Fuhrmann Henschel*, pp. 377, 378, 380.

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In Act V the moon which shines into the little room of the first three acts not only lends a soft light to a pathetic scene, but it assumes also a mystical, supersensual significance, which is as unmistakable as that of the ocean in *Gabriel Schillings Flucht.* In this play the naïve and undemonstrative drayman gives expression to his belief in the simple statement "Da oben sein sie"[142]—the wife and child whom he thinks he has killed. And the calm and peace suggested by the moon is as different from the roaring, tumbling ocean as the quiet life of the Henschels is different from the nervous excitement of Schilling's experience.

In the naturalistic play *Michael Kramer,* the room in the apartment of the artist Kramer in a provincial capital is seen on a dark winter morning toward nine o'clock. This is in accord with the dismal tone of a scene which depicts misunderstanding and consequent antagonism between members of the same family.

In Act II Hauptmann fails to include in the extremely minute description of Michael Kramer's studio any mention of the light or of the view of beautiful poplars mentioned by the landscape painter Lachmann during a visit with Kramer. This is a striking lapse in the naturalistic technique.

Twilight lends a subdued effect to the restaurant which is to be the unhappy scene of the quarrel in Act III, which ends in Arnold Kramer's going out to drown himself.

Kramer's studio, where in Act IV the dead body of Arnold lies, is made more somber by the dull light of late afternoon. A faint afterglow of the sun that has already set comes through the windows as the curtains are pushed aside to reveal the dead body. This is in itself a realistic effect, but it is probably used for symbolic purposes.

Although the dream technique is used again in *Elga,* there is much less of the supernatural and artificial and symbolic in the nature element than in *Hannele.* The changes in the background are chiefly realistic ones, so used as to increase the dramatic effect. The stage directions of the first scene fail to define the place beyond the mention of an "ernster, hoher Raum in einem Kloster." From the conversation between the knight and the

[142] *Fuhrmann Henschel,* p. 436.

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monk we discover that the monastery is situated in the beautiful valley of the Woidwodschaft Sendomir, a blessed land of splendid forests and hills and ravines and of fruitful fields and flowers.[143] The mystery and the uncanniness of the room, which, the servant says, is haunted and in which the bed resembles a coffin, is increased by the dimness of twilight. As the knight meditates alone the moonlight shines more and more clearly and brightly upon him. After the visit of the monk who hints at strange and gloomy things about Count Starschenski, who has become a recluse in the cloister, the moonlight disappears and leaves the room absolutely dark as a transition to the dream. In the first scene of this dream, representing Count Starschenski in the fulness of his joy with wife and child, the beautiful room is flooded with the sunlight. From the text we discover that it is the sunlight of springtime.[144] The directions of the next scene, in which Elga is waiting for her secret lover Oginski, state simply that it is night, but Elga adds "Es ist heute so hell. . . . Der Mond scheint so furchtbar hell. Fast tagehell ist es."[145] But here the obvious intention is not to call attention to the beauty or to the romantic effect of the moonlight, but rather to emphasize the added danger to Oginski. In Scene 4, where Starschenski sits in his armchair brooding over the thought of his wife's disloyalty to him, the stage directions indicate that it is the hour before sunrise. The beauty of the sun as it gradually rises beyond the fields, and the music of the birds in the garden are described by Starschenski's mother. Hauptmann makes use of the joyousness of this nature scene to emphasize by contrast the gloomy dejection of Starschenski.

Scene 6 brings us back to witness those horrors which have left their peculiarly gruesome effect upon the room as noted in Scene 1. This is emphasized by the mention of the chill of the spring night in which a heavy frost has come and left the ground

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[143] This general description corresponds to that in the opening paragraphs of Grillparzer's *Das Kloster bei Sendomir*, the story upon which the play is based; cf. Grillparzer, *Sämtliche Werke*, Vol. 13, pp. 195 ff.

[144] *Elga*, p. 211.

[145] *Elga*, p. 223.

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strewn with the blossoms of the trees.[146] Again the room itself is dark, except for the faint light of the moon, until a candle is lighted in order that Elga may see the body of her lover, whom her husband has murdered. Then, as Elga turns away from her husband in hatred and horror and disgust, a profound darkness falls upon the room. Soon a glimmer of morning light steals through the window, until gradually the silhouette of the Knight becomes visible against the slowly reddening sky, and the dream is ended.[147]

The reaction of Starschenski to nature about him depends entirely upon his passionate love for Elga. Until he knew Elga, he says, the world was nothing more than a musty prison. He could not comprehend others when they spoke of flowers and green fields and golden harvests, when they heard a jubilee in the song of birds and saw a smile in the blue of the sky.[148] It is Elga's love, he says, that has made him sensible of all these things. And when Elga proves false to him, not only do the beauties of springtime lose their charm for him again, but they become a source of actual torment. "Es ist ein Jubel," he says of the songs of the birds, "der einem zum Höllenhohn werden kann."[149]

Elga gives expression to her own restless longings in the words of the song:

> "Ich bin ein wilder Vogel
> Und fahre daher,
> Ich bin ein weisser Falke,
> Ein schwanenweisser Sperber!
> Ich segle unter der Sonne
> und über meinem Schatten:
> Tief unter mein Schatten,
> mein Schatten zieht mit mir."[150]

A subtle expression of her passionate mood as she waits for Oginski is found in the remark: "Wie süss der Geruch des Flieders ist! Ach, Dortka! Dortka!"[151]

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[146] *Elga*, p. 250.
[147] *Elga*, pp. 252 ff.
[148] *Elga*, p. 211.
[149] *Elga*, p. 231.
[150] *Elga*, p. 221.
[151] *Elga*, p. 223.

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The minutely described *milieu* of *Der Biberpelz* includes a slight touch of nature in the first and second acts. In Act I it is winter and moonlight; in Act II, a bright forenoon in winter. his suggestion of the clear cold winter weather is, first of all, in accord with the spirit of the play, as indicated by the subtitle *Diebskomödie,* and, in the second place, takes a definite part in the plans of the thieves, as indicated in the dialogue.[152]

Although the naturalistic drama *Die Ratten* is located in the city of Berlin, nature plays a definite part both in the aspect of the actual physical environment and in the symbolic application. The attic, and still more, the loft above it, which form the scene of Acts I and III, are examples of the mustiness and gloom that follow from the lack of sunshine and fresh air, and the whole situation is one which is well described by John's words:

"Allens is hier morsch! Allens faule Holz! Allens unterminiert, von Unjeziefer, von Ratten und Mäuse zerfressen!"[153] This condition of affairs is emphasized by the dialogue.[154]

The only bit of brightness is seen in Act II, when the warm sunlight of a May afternoon shines through the windows of a room below the attic, where Frau John sits contentedly by the perambulator of the child she has taken as her own.

The stage directions at the beginning of Act IV include no mention of outdoor conditions. With the progress of the act, however, the thunderstorm which comes up adds quite subtly to the vividness of Bruno's account of the murder, especially since it was committed while just such a storm raged.[155] In Act V there is no mention of outdoor conditions.

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[152] *Der Biberpelz,* pp. 370, 373, 380, 388.
[153] *Die Ratten,* p. 530.
[154] *Die Ratten,* pp. 429, 431, 435, 436, 437.
[155] *Die Ratten,* p. 504, 508, 510, 519.

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CHAPTER V.

Conclusion.

The nature element in Hauptmann's dramatic art becomes more highly significant when the characteristics discovered in the individual plays are brought together and observed in their entirety and in the light of comparison with corresponding phases of other, contemporary dramas. The present chapter contains the general conclusions drawn from such a comparison with Ibsen and Strindberg, whose dramatic forms, like Hauptmann's, run the wide gamut from romanticism to ultranaturalsim.

The first feature to be noted is the extent to which the nature-sense has influenced the choice of dramatic settings. Out of the twenty-four Hauptmann dramas studied in the foregoing chapters, only three[156] are located in large cities. Of those with rural surroundings eleven have outdoor scenes, and in the scenic description of all but three of those which have indoor settings (including the three in cities), some phase of nature is included. Both Ibsen and Strindberg share Hauptmann's fondness for landscape background. Of the twenty-one Ibsen dramas studied, all but five[157] include some form of actual landscape background, and all but two[158] some detail of outdoor conditions. Strindberg includes a view of landscape in twenty-two[159]

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[156] The striking contrast in this respect with Sudermann may be suggested incidentally. Out of twenty-four of the latter's plays, ten are placed in large cities, and only two of the remaining ones include a description of landscape setting.

[157] *Kronprätendenten; Puppenheim; Volksfeind; Wildente; Hedda Gabler.*

[158] *Kronprätendenten; Volksfeind*

[159] *Meister Olaf; Glückspeter; Fräulein Julia; Gläubiger; Paria; Erste Warnung; Samum; Das Band; Mit dem Feuer spielen; Rausch, Totentanz, I, II; Gustav Wasa; Advent; Ostern; Mittsommer; Ein Traumspiel; Die Kronbraut; Schwanenweiss; Brandstätte; Gespenstersonata; Abu Casems Pantoffeln; Die Grosse Landstrasse.*

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out of thirty-seven dramas and gives some touch of nature to the settings of all but four.[160]

Hauptmann also shares with Ibsen and Strindberg the natural tendency to depict the scenery of his own home land. Most often it is Silesia, but the Saale Valley, the Black Forest, and Brandenburg are also included. In addition, there are reflections of his wider acquaintance with the outdoor world in settings in the Italian lake region, in Poland, on the coast of the Baltic, and on the island of Ithaca. Ibsen is still more distinctly a "Heimatskünstler" so far as dramatic background is concerned. Although he spent much time in other lands, he chose as settings almost exclusively the coast of northern, western, or southern Norway, or the islands nearby. Exceptions are found in the foreign settings of Morocco and Egypt,[161] and of Constantinople, Athens, Ephesus, Antioch, Gaul.[162] Strindberg frequently fails to state the exact location of his dramas. Those mentioned are predominantly Swedish, including the neighborhood of Stockholm and various sections of Dalecarlia. Foreign localities definitely mentioned include Paris,[163] French Switzerland,[164] a German landscape,[165] Algeria [166] and Bagdad.[167]

Concerning the nature technique, the investigation has shown that full and detailed descriptions of landscape settings are given in Hauptmann's stage directions. This characteristic is not confined to the naturalistic plays, although it is here most pronounced, but it appears also in poetic, legendary, and romantic plays. Note has been made of descriptions that were so general as to require the addition of supplementary details in the dialogue. These descriptions betray on the whole no ten-

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[160] *Debet und Kredit; Folkungersaga; Der Scheiterhaufen; Die Stärkere.*
[161] *Peer Gynt,* III, IV.
[162] *Kaiser und Galiläer.*
[163] *Rausch.*
[164] *Vorm Tode.*
[165] *Erste Warnung.*
[166] *Samum.*
[167] *Abu Casems Pantoffeln.*

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dency to include subjective comment. Only three instances of the slightest approach to it were found. These were in naturalistic plays. On the other hand, the descriptions by no means leave the impression of mere catalogues of uncoördinated details, the chief object of which is the so-called scientific accuracy demanded by consistent naturalistic principles. On the contrary, they evince in their entirety definite artistic intent on Hauptmann's part. Details pleasing in themselves, such as the trees which are pictured again and again in markedly varied beauty,—great oaks, stately elms, delicate willows, dark firs and blossoming fruit trees; lovely green meadows, through which flower-and-tree-bordered brooks wind their way; delightful little springs splashing their water into primitive stone basins; quiet lakes; the dreamily calm, or the gloriously stormy ocean, —all these details might be merely a result of the inevitable, almost unconscious, selection of an observing nature-lover who had had the good fortune to spend most of his time in a lovely and varied outdoor world. A study of these nature settings has, however, revealed more than this. Repeated instances have been found of a care for arrangement of line, for proper proportion in spacing to create depth, for the repetition of significant elements in the production of rhythm, for the use of symmetry, and, in general, for the proper subordination of all the parts of the picture to the centre of interest. Through the knowledge of these principles of landscape composition, Hauptmann has produced stage settings which are definitely expressive of a particular idea, of beauty, for example, or majesty, or joyousness, or loneliness, or despair. And these effects are enhanced in most cases by a skillful use of light and atmosphere. Indeed in some instances this has been the chief element in determining the emotional effect of the picture. Proof of the last statement is found in the different moods aroused in the same play by the same landscape at different hours of the day, in different conditions of weather, or in different seasons of the year. The fact that the mood thus aroused by the picture was found always to antici-

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pate that of the particular situation in the drama furnishes additional evidence of conscious subjective arrangement of the nature background. It may of course be argued that this is merely in accord with the naturalistic theory that every detail of the environment is important in determining the character and action of the individuals. This must be admitted to a certain extent. Unquestionably there is the closest interaction, in the purely naturalistic sense, between the outdoor environment and the temperament of such individuals as Rose Bernd, Griselda, or Gersuind. In each case the girl is essentially an embodiment of nature as presented in the background. And, further, it must be admitted that there is in many cases an interaction between the passing moods of nature and of man. It is also true, however, that in actual life the darkest depths of human experience are frequently fathomed at times when nature is brightest and, on the other hand, that the heights of happiness are reached in spite of nature's depression. Therefore, since Hauptmann never defines the mood of nature (in the twenty-one dramas in question) as otherwise than accordant with the mood of the drama itself (except in two scenes in which he expressly makes use of contrast for purposes of emphasis), it can hardly be assuming too much to conclude that he breaks with the naturalistic principle and definitely and deliberately arranges the nature background for theatric effect.

Still further confirmation of this statement is found in the changes which occur in the nature background during an act. In most instances these phenomena are, to be sure, in themselves entirely realistic, but they are indicated at such crucial moments, even in the naturalistic plays, that they can hardly escape the implication of use for dramatic effect, if not for a definitely symbolic purpose.

This method of creating a sympathetic nature background finds its prototype in the Ibsen dramas. Even in the earliest, romantic period, the naturalistic technique is anticipated in stage directions that are fairly definite as to contour and atmosphere. The extreme fullness of detail noted in various plays of Haupt-

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mann, from his earliest period on, is not to be found in the Ibsen dramas until the latest group[168] is reached.[169]

These descriptions include no subjective comment, but they do disclose the painter's disposition in the care for composition and the poet's temperament in the harmony that exists between the mood of the setting and that of the drama. In practically all the dramas this is emphasized by a definition of light or atmosphere.[170] In many instances phenomena of nature, chiefly the realistic ones due to the passing of time or changes in weather conditions, accompany the action and, in various plays, heighten the dramatic effect of the closing scene.[171]

Although Strindberg, like Ibsen and Hauptmann, pays great attention to the settings of his plays, his landscape descriptions are for the most part simple and suggestive, rather than elaborately detailed.[172] In plays with interior settings he some-

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[168] In referring to the different groups of Ibsen's and Strindberg's dramas, the classifications made respectively by Heller in *Henrik Ibsen* (Houghton Mifflin Co., Boston, 1912), and *Björkman* in his articles on Strindberg in *The Forum* of February and March, 1912, have been adhered to.

[169] The following are typical:

Die Helden auf Helgeland, Act I: A rocky coast which runs precipitously down to the sea at the back. To the left, a boat house, to the right, rocks and pinewoods. The masts of two warships visible in cove. Far out to the right, the sea dotted with reefs and skerries, on which the surf is running high: a stormy, snow-grey winter day.

Die Frau vom Meere, Act III. A remote part of Dr. Mangel's garden—damp, marshy, and overshadowed by large, old trees. The edge of a stagnant pond is seen to the right. The garden is divided from the footpath and fjord in the background by a low fence. Far in the distance the mountain ranges rise into peaks behind the fjord.

More detailed descriptions are found in *Klein Eyolf,* Acts II and III; *Wenn wir Toten erwachen,* I, II, III.

[170] *Die Kronprätendenten* and *Ein Volksfeind* merely state the time as "evening" or "morning," without indicating whether the moon or the sun is shining.

[171] See the following plays. The * indicates a special closing effect.

Die Helden auf Helgeland; Komödie der Liebe; Brand*; Peer Gynt*; Die Frau vom Meere; Klein Eyolf; Die Stützen der Gesellschaft*; Gespenster*; Die Wildente; Rosmersholm; John Gabriel Borkman; Wenn wir Toten erwachen.*

[172] The following are typical:

Glückspeter, II.—Snow-clad woods; diagonally across stage is an ice-covered brook. Dawn. Wind blowing through trees.

Rausch, IV.—Garden. The wind is stirring up the dead leaves.

Mit dem Feuer spielen.—Garden.

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times merely mentions that there is a view of landscape,[173] without indicating its aspect; but more frequently he directs the eye to one or two features of the outdoor scene.[174] These details, rather than statements concerning the light or atmosphere, serve to define the mood. In the latest group of plays there are more examples of landscape descriptions which are detailed as to contour and atmosphere.[175] These pictures show skilled composition and the ability to arouse desired moods.

When aspects of nature are defined in the beginning they usually accompany and, in some cases, take part in the final effect. These manifestations of nature may be realistic ones, as wind, storm, changes of light, but in some of the symbolic plays most extravagantly fantastic phenomena are frequent.[176]

A study of the characteristics just indicated in summary brings the conclusion that whether they use the form of a "Märchendrama" such as *Peer Gynt* or *Glückspeter* or *Die versunkene Glocke,* or the ultranaturalistic technique of *Gespenster* or *Paria* or *Vor Sonnenaufgang,* Ibsen, Strindberg, and Hauptmann, all give a temperamental interpretation and not an objective reproduction of nature. What Biese says of the art with which Shakespeare assigns nature a part in the play and makes it form not only the appropriate background, dark or light as required, but also exert an influence upon human fate,[177] might be applied

[173] Cf. *Gläubiger.*—Parlor-door, through which a landscape is seen. *Engelbrecht* I.—Room in the house of Engelbrecht: a large window in the rear which opens upon a landscape

[174] *Glückspeter* I.—Room in a church tower. Starlit sky seen through windows at back. Snow-covered house-roofs.

Fräulein Julie.—Large kitchen. Arched doorway, through which are seen a fountain with a Cupid, lilac shrubs in bloom, and the tops of Lombardy poplars.

Gustav Wasa, III.—The King's study. Several windows are open, and through these may be seen trees in the first green of spring.

[175] See, for sample, *Mittsommer,* I; *Karl XII,* I; *Die Kronbraut,* I; *Ein Traumspiel,* I.

[176] See, for example, the following plays. A * indicates a special climactic effect. *Paria; Samum; Advent*; Totentanz*; Die Konbraut*; Traumspiel; Gespenstersonata*; Wetterleuchten*.* See especially: *Glückspeter, Advent, Schwanenweiss, Traumspiel.*

[177] A. Biese—*The Development of the Feeling for Nature,* London, 1905.

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